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BAPTISMAL FONTS

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THE HISTORIC MONUMENTS OF ENGLAND

Edited by A. HAMILTON THOMPSON, D.LITT., F.S.A.

BAPTISMAL FONTS

CLASSIFIED AND ILLUSTRATED

BY

E. TYRRELL-GREEN

AUTHOR OF "PARISH CHURCH ARCHITECTURE"

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PREFACE

HAVING regard to its many sides—historical, architectural, and decorative—the subject of Baptismal Fonts is difficult to treat in such a way as to give a comprehensive and orderly view of the whole. A patient personal examination of almost innumerable examples must be the first qualification for undertaking such a task, and the writer's attempt to classify and illustrate the fonts of England and Wales is the outcome of such an examination extending over a period of a good many years. It is hoped that the present work will provide the reader with a more thorough classification of types of fonts, with a more concise account of their development, and a larger number of examples arranged under each head, than is available in other works upon the subject. The writer's aim has been to make the lists of fonts arranged under groups in Chapters VI–X more complete and accurate than any hitherto issued.

The half-tone illustrations are from a fine series of photographs by Mr. B. C. Clayton, of Ross-on-Wye, who has kindly consented to their appearance in this book. The line illustrations in the text are from drawings made by the author. Those of fonts in Wales were made to illustrate an article in *The Transactions of the Honourable Society of Cymmrodorion*, and my best thanks are due to Sir Vincent Evans, the Editor, for allowing their reproduction in the present work.

Amongst books consulted the writer would acknowledge his indebtedness to the following in particular :

A Series of Ancient Baptismal Fonts Chronologically Arranged. Drawn by F. Simpson, Junr. (Prowett, 1828.)

UNITED THEOLOGICAL SEMINARY
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Baptismal Fonts. With an Introduction by F. A. Paley, M.A. (Van Voorst, 1844.)

Fonts and Font Covers. Francis Bond. (Frowde, 1908.)

Porches and Fonts. J. Charles Wall. (Wells Gardner, Darton & Co., 1912.)

While a personal examination of fonts has confirmed the accuracy of most of the statements made in the last two comprehensive works, it has not done so in every case. The writers are mistaken in mentioning the font at St. Mary's, Ipswich, as inscribed, and in stating that the vernicle of St. Veronica is represented at Irstead, as well as in including the font at Blythburgh in the list of fonts depicting the Seven Sacraments. Mr. Francis Bond has also misread the second word of the inscription on the font at St.-Anthony-in-Meneage as *Rarissimi*, and when describing the pentagonal font at Hollington as unique was doubtless unaware of the existence of a like example at the very obscure village of Bletherston (Pem). His reference, too, to the font at Happisburgh as affording evidence that the lion is a good beast, is by no means borne out by the ornament of the font in question.

Mr. J. C. Wall has unfortunately misread the initials upon the leaden bowl at Aston Ingham.

E. T. G.

Honfleur, 1927.

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BAPTISMAL FONTS

CHAPTER I

THE ARCHÆOLOGY OF BAPTISM

When Christ commissioned the Apostles for their world-wide mission, He at the same time instituted the sacrament of Baptism as the rite of entrance into His Church, with the words "Go ye therefore, and make disciples of all nations, baptizing them in the Name of the Father and of the Son and of the Holy Ghost."[1] In the earliest times it was natural that the ceremony of Baptism should be performed in running water by immersion, after the example of Christ's own baptism in the Jordan. In this manner we read that the sacrament was administered when the Ethiopian eunuch was baptized by St. Philip the Deacon.[2] References to the spiritual significance of Baptism also imply this method of administration, for the full force of St. Paul's words, "We are buried with Him by Baptism into death,"[3] could only be realised if the candidate were wholly immersed in the water. Further, if we consider the references to the administration of Baptism which are to be found in the writings of the early Christian Fathers, we cannot but conclude that the sacrament was regularly given, to adults and children alike, by

[1] St. Matt. xxviii. 19. Cf. St. Mark xvi. 16: "He that believeth and is baptized shall be saved."

[2] Acts viii. 38.

[3] Rom. vi. 4.

the method of complete submersion.[1] The triple immersion customary in the baptismal rite was commonly explained as symbolic of the Christian's burial with Christ, Who was three days in the grave.[2] Thus immersion was regarded as the ideal manner of giving the sacrament.[3] Nevertheless from the first there must have been occasions when it was very difficult, or even impossible, to arrange for it, especially in the cases of full-grown men and women. The Philippian gaoler, for example, who, with his whole household, was baptized by St. Paul and St. Silas in the prison, could scarcely have been wholly immersed in water.[4] The devotional manual known as the *Didaché*, which may be as early as the closing decade of the first century, bears very clear testimony to early Christian practice. The following injunction is given for the due administration of the sacrament: "Baptize in the Name of the Father, and of the Son, and of the Holy Ghost, in living water. But if thou hast not living water, baptize in other water; if thou canst not in cold water, do it in warm. But if thou hast neither, pour water upon the head thrice in the Name of the Father, and of the Son, and of the Holy Ghost." Thus, although exceptions were allowed, it is recognised that immersion in running water is the

[1] In the *Epistle of Barnabas*, c. xi, we read: "We go down into the water full of sins and pollutions, and come up again bringing forth fruit." Similarly the *Shepherd of Hermas* refers to "the water of Baptism in which men go down bound to death, but come up appointed to life." Sim. ix. c. xvi.

[2] Thus St. Leo the Great writes: "Threefold immersion is an imitation of the three days' burial, and the lifting up out of the waters is like the rising again from the grave" (To the Bishops of Sicily, Ep. iv). St. Cyril of Jerusalem gives the same explanation.

[3] So St. Thomas Aquinas, *Summa Theol.*, III. lxvi. 7: "The symbol of Christ's burial is more expressively represented by immersion, and for that reason this mode of baptizing is more common and more commendable."

[4] Acts xvi. 33.

normal and natural method of baptizing. In practice, however, though the immersion of infants caused little difficulty, it soon became scarcely possible to arrange for it in the case of grown-up people. It is said that St. Peter himself baptized converts at Rome in the Tiber, though the evidence of this is far from conclusive. It may have been possible for him to do so before the outbreak of the first great persecution under Nero, but after that date it would have been, of course, impossible. During the successive persecutions of Christians throughout the Roman Empire Baptism could only be administered in private, either in the seclusion of a house, or in the still greater secrecy of the vaults of the catacombs. From the very first Christians naturally met for worship at the house of one of the leading believers. In his Epistles St. Paul sends messages of greeting to the church that is in the house of Aquila and Priscilla,[1] in the house of Nymphas,[2] and in the house of Philemon.[3] The shallow bath of a typical Roman house of the period would be suitable for the baptism of converts and would be the most readily available place for their immersion, and the earliest baptisteries appear to have been formed after its pattern. In the catacombs provision was undoubtedly made for the administration of Baptism, and the baptismal tanks found there are similar in shape and size to the baths of Roman houses. Three examples of these early baptisteries are certainly known at the present time. One of these was discovered in 1901 in the cemetery of St. Priscilla by Professor Marucchi. Its date is not certain, and it may be as late as the fourth century, though Professor Marucchi himself was inclined to identify it with the place where, according to tradition, St. Peter baptized

[1] Rom. xvi. 5; cf. 1 Cor. xvi. 19.
[2] Col. iv. 15. [3] Philem. 2.

at Rome. A second example was discovered in 1876 in the Cœmeterium Ostrianum near Sta. Agnese, and dates from the third century. Its hollow cut in the rock for the baptismal water is neither large nor deep. In the cemetery of Pontianus is a third baptismal tank, apparently of the sixth century, about three feet deep. In all these examples the receptacle for the water is so shallow that it cannot be supposed that the baptized person was literally submerged. It seems that the candidate must have stood in the water, and then the "immersion" was effected by pouring water over the head. At this point the evidence of pictorial representations becomes valuable, and that this was the customary method of administering the sacrament is shown by a number of paintings in the catacombs, some depicting the baptism of Christ, others the administration of the Christian sacrament. Both are equally valuable as evidence, because each kind of picture would represent the ceremony as it was ordinarily administered, in order that it might be at once recognised by the faithful who looked upon it. The earliest representation of all is in the crypt of Lucina on the Appian Way. This dates, at latest, from the beginning of the second century, and depicts the baptism of Christ. St. John Baptist is figured on the right hand of the picture, and holds out his hand to a nude Christ, who is moving as from the water towards him. The dove is seen above Christ's head towards the left. The water has disappeared through age, but judging from the relative positions of the figures it could scarcely have been depicted as rising above Christ's knees. In the "Gallery of the Sacraments" in the Catacomb of St. Call xtus are two other representations of Baptism which are of very early date, probably about A.D. 200. In one of these the baptizer stands on dry ground, and is

clothed in a white toga. His right hand is stretched out over the head of a nude boy who stands in water reaching to the ankles. The other picture in the same catacomb (Fig. 1) shows the baptizer with a cloth round his loins, and both he and the catechumen are standing in the water, which reaches to the ankles. The water which is being poured over the head of the baptized person is represented by strokes of blue paint, and a little distance away on the left a man is shown seated on a rock in the act of drawing a fish from the water. The testimony of these three earliest pictures of the

FIG. 1.—BAPTISM. FROM "GALLERY OF THE SACRAMENTS," CATACOMB OF ST. CALLIXTUS.

baptismal ceremony is entirely confirmed by the mass of later representations, so that there is a general agreement in the following noteworthy points :

(*a*) The baptizer is clothed, showing that it was not customary for him to go down into deep water, but he stood either on dry land or in very shallow water near the bank.

(*b*) The candidate is regularly shown as naked, for though the water were not deep enough for submersion, the baptismal washing involved the whole body.

(*c*) The washing of the whole body was effected by pouring water over the head. If further confirmation

were needed, it would not be difficult to show that the evidence of pictures is borne out by references in early Christian literature. Thus in the Acts of St. Laurence the saint is said to have baptized a fellow-prisoner: "He blessed the water, and, when he had undressed him, he poured the water over his head."[1] So again in the story of the boy Athanasius baptizing his playmates on the seashore, he did this, not by submerging them altogether in the water, but by pouring it over them.[2]

[1] Surius, *Vit. Sanct.*, Aug. 10, § 16.
[2] Ruffinus, *Hist. Eccles.*, I. 14.

CHAPTER II

THE BAPTISMAL PRACTICE OF EARLY CHRISTIAN MISSIONARIES

When the heathen tribes who had overrun the Roman Empire in the West were first converted to Christianity, it was the custom of the missionaries, after primitive precedent, to resort to a riverside for the baptism of their converts. Thus in early English history it is on record that on Christmas Day in the year 597 St. Augustine baptized upwards of 10,000 converts in the River Swale [1] (Kent). Bede tells us that a little later Paulinus baptized his Northumbrian converts in the River "Glen," [2] and that the same Apostle of the North was accustomed to baptize in the Swale (Yorks), because no oratories or baptisteries had yet been built, as the Church was only beginning its life in the province of Deira.[3] In some of these wholesale baptisms which marked the early progress of the Faith in Europe, when a king's example in accepting Christianity was promptly followed by a great number of his subjects, the sacrament was administered in wooden tubs. An instance of this is depicted in a fifteenth-century MS. belonging to the Burgundian Library in Brussels, which contains a representation of the baptism of the Saxons conquered by Charlemagne. The crowned but otherwise nude

[1] Gregory tells this in a letter to Eulogius, Bishop of Alexandria, written June 598. See Haddan and Stubbs, *Councils and Ecclesiastical Documents relating to Great Britain and Ireland*, III. 12.

[2] Bede, *Hist. Eccles.*, II. 14. [3] *Ibid.*

figures of the king and queen are there shown in the foreground kneeling in hooped wooden tubs, while a number of their subjects, also nude, are being led towards similar hooped tubs arranged in rows in the background of the picture. Similarly in 1124 at Peyritz 7,000 Pomeranians were baptized in a few days in tubs. Mr. J. C. Wall refers in this connection to the evidence of a piece of fifteenth-century tapestry which used to be kept at Tournai, and in which was represented the baptism of a family. In this hooped tubs are shown standing near a font, and while the font contains the father, the members of his family are being baptized in the tubs.[1] Actual tubs being used for baptisms on a grand scale in the open air, it was a natural step that when a receptacle for the water was used for a baptism inside a church it should take a tub-like form, and we should expect that such shape would be adopted for the earliest stone fonts. A font within the church must have been used at a very early date at St. Martin's Canterbury. Bede describes this church as having been built east of the city in the days when the Romans still occupied Britain, and tells us that Queen Bertha used it as her oratory. In this same church he says that St. Augustine and his companions used to meet for prayer, praise, the offering of masses, for preaching, and for baptizing.[2] The present stone font in St. Martin's may be the identical one thus used at the time of St. Augustine's mission. We cannot, however, be sure of this, for there are some puzzling features about the font. The ornament of the upper part with its interlacing arcade is certainly akin to work subsequent to the Norman conquest and might well be ascribed to the twelfth century, while the interlacing rings of the lower portion are

[1] *Porches and Fonts*, by J. C. Wall, p. 286.

[2] Bede, *Hist. Eccles.*, I. 26.

related to much earlier work influenced by a Celtic type of design. But the most curious thing about this font is the manner of its construction. It is tub-like in shape, and formed by putting a number of stones together, forming in this respect a remarkable contrast to mediæval fonts in general, whose bowls are made out of one stone. The peculiar way in which this font at St. Martin's is constructed separates it from the Norman fonts which it otherwise resembles, and is so far an argument in favour of its earlier date.[1] Perhaps the most likely explanation is that the font is the actual one used at the time of St. Augustine's mission, and that it was in the first instance put together of plain stones, the ornament being added at a later time (Fig. 2).

Besides streams and pools there were also in many places wells of water at hand for the baptism of their converts by early Christian missionaries, and some of these wells had been venerated as sacred in pagan times. The use of such ancient holy wells for the administration of Christian Baptism is a subject which, so far, has not been very thoroughly investigated. There can be little doubt, however, that where there was a holy well near the church it would be used for baptizing, and in such cases there would be no font provided in the church. Holy wells near churches are especially frequent in Wales and Cornwall, and amongst the old parish churches of Wales there is some evidence which points to the conclusion that where there was a well near the church, there was no font amongst the *instrumenta ecclesiæ*. Llangelynin (Carnarvonshire), for example, has an ancient well, and the font in the church is certainly not older than the fourteenth century, while at Llan-

[1] "Such construction is more consonant with the methods of a people earlier than the Normans." (J. C. Wall, *Porches and Fonts*, p. 188.)

rhychwyn (Carnarvonshire), where there is no well, the font in the church is very much older.

But the subject of holy wells assumes still further importance when we reflect that there is reason to believe that in some cases they determined the sites of churches. The founders of the earliest Christian sanctuaries fre-

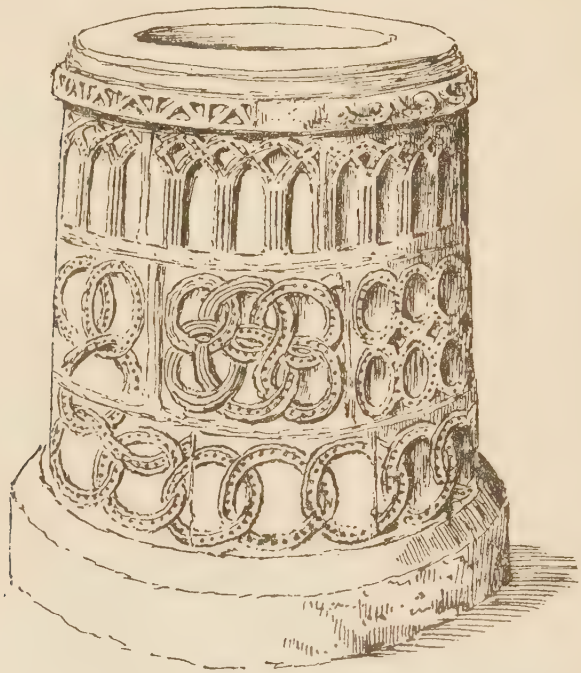

Fig. 2.—St. Martin's Canterbury.

quently selected the spot for erecting a church because of the proximity of a holy well, and the water for baptism was, in such cases, drawn from the holy well dedicated to the patron saint. The parish church of East Dereham (Norfolk) furnishes an illustration of this custom. Near the west end of the present church was the tomb of St. Withburga, who was buried there in

743. About fifty years later her relics were translated within the church, and the spring in the churchyard is said to have issued from the grave wherein she had lain. A chapel was later built over this miraculous spring, and for many centuries water drawn from it was used for baptisms in the font within the church.

In addition to the cases where a site for a church was chosen near a holy well, as at Llangibby and Mathern (Monmouthshire) and at Llanwenog (Cardiganshire), chapels were sometimes built either directly above holy wells or in such close proximity to them that a simple arrangement could be made for the water from the sacred spring to flow into a reservoir within the chapel. It is probable that these well-chapels were erected in the first instance to serve as baptisteries. Several of such baptistery chapels remain in Cornwall. The structures are more or less intact at St. Cleer near Liskeard, at Dupath well in the parish of Callington, at St. Breward near Bodmin, and at St. Ruan Minor in the Lizard peninsula. At St. Levan, not far from the Land's End, are traces of another such chapel near the sea; and at St. Madron, close to Penzance, though the actual structure is ruined, the bases of the walls remain and its plan is very clearly traceable. In this last example the water from St. Madron's well near-by passed through a channel in the south wall of the oratory into a reservoir in the south-west corner, and was drained out again through a trough towards the north. The internal measurements of the chapel are small—23 feet by 14—but it had an altar at the east end and stone seats remain along the other three sides. Wales has also a few remains of ancient sanctuaries connected with wells, of which the most famous is St. Non's chapel by St. Non's well on the rugged Pembrokeshire coast near St. David's. Lanelian church (Denbighshire) appears to have been

built over a spring of water which was discovered beneath the floor when the church was restored.[1] At Capel Teilo in the parish of Pembrey (Carmarthenshire) there may have been a baptistery chapel. Though nothing of the building now remains it is said that traces of it were to be seen a few years ago. The name obviously preserves the memory of a sanctuary of St. Teilo, and within a few yards of its site, to the south, was a spring known as Pistill Teilo.[2]

[1] See *Archæologia Cambrensis*, V. viii. 10.

[2] *Inventory of the Royal Commission on the Ancient Monuments of Wales and Monmouthshire:* V. *County of Carmarthen*, p. 232, No. 686.

CHAPTER III

THE BAPTISTERY AS A SEPARATE STRUCTURE

The historical evidence summarised in the foregoing chapters makes it plain that a development may be traced in the method of administering the sacrament of Baptism. In the first days of the spread of the Christian Faith converts were baptized by immersion in a stream, the whole ceremony taking place in the open air. But, a running stream not being always at hand, receptacles for the baptismal water were sometimes used, in which the candidates stood or knelt unclothed. Then with the organisation of the Church into parishes it became customary to baptize in some special well or pool near the church. The next step was the covering in of the well or spring by a structure specially designed for the administration of the sacrament, and thus originated the baptistery as a separate building apart from the church.

In early times the festival seasons of Easter and Pentecost were special times for Baptism,[1] and the administration of the sacrament was normally restricted to the chief church of a diocese, the Bishop himself being properly the minister of the sacrament. Thus, after freedom of worship was granted under Constantine the Great, baptisteries were erected near each cathedral church, but detached from it. This was the general custom in the East. St. Cyril of Jerusalem, who wrote in the latter half of the fourth century, described with

[1] Tertullian, for example, in his *De Baptismo*, c. xix, tells us that Baptism was confined, except in cases of urgency, to these two great festivals.

some detail, in his *Lectures on the Mysteries*, the sacrament of Baptism as it was administered in his time, and he says it took place in the baptistery.

In the West also the baptistery was in early times a structure separate from the church, and often continued so until the eighth or ninth century. On the Continent a good many of these detached baptisteries remain near cathedral churches, and though at a later period many of these have been adapted for use as ordinary churches and have suffered some alteration accordingly, their dedication in the name of St. John Baptist usually survives as a testimony to their original purpose and use.

Examples of such detached baptisteries are found:

(*a*) In *France:*

Poitiers, St. Jean (later converted into a church). 4th century.
Le Puy, St. Jean. 4th century.
Riez.
Vénasque.
Fréjus.
Aix-en-Provence. 6th century.
Strasbourg.

(*b*) In *Germany*, bishops' churches and abbey churches had their separate baptisteries, which have been turned as a rule at a later period into churches. An original baptistery, now known as St. John Baptist's church, still exists near the cathedral in the cities of Augsburg, Maestricht, Mainz, Ratisbon, Spires, and Worms, while near the minsters at Aix-la-Chapelle and Essen are baptistery chapels situated to the west of the principal church and connected to it by an atrium.

(*c*) *Italy* was very much more conservative in this respect than other countries of Western Europe. Out of Italy very few baptisteries, as structures apart from the church, were built after the ninth century, but in

that country the custom of having a separate building for the baptistery near the cathedral continued down to the fourteenth century. These vary a great deal in their ground-plan and in their date—some, such as the church of St. Giovanni-in-Fonte, originally the baptistery to St. Giovanni Laterano in Rome, trace their foundation back to the fourth century, while one of the latest examples—that at Pistoja—was constructed between 1330 and 1350. The names of some of the more notable of these baptisteries, which often form a very picturesque feature of Italian cities, are here given, according to their ground-plan :

Circular.—Baveno (on Lake Maggiore); Bologna, Brescia, Chioggia, Pisa.

Octagonal.—Cremona, Como, Florence, Lucca (the Capuchin church), Milan (St. Giovanni), Novara, Parma, Pavia, Pistoja, Ravenna (St. Giovanni), Spoleto (upon a square base), Torcello.

Rectangular.—Lucca, Padua.

Cruciform.—Biella, Pola.

Basilica plan.—Verona.

In this country there is now no remaining example of a detached baptistery belonging to any of our cathedral churches, but we know that there was one at Canterbury, built by Archbishop Cuthbert in the middle of the eighth century and adjoining the east end of the cathedral. It was dedicated, as was usual, in the name of St. John Baptist. With the growth of parochial organisation it became the regular custom for the parish priest to baptize as the deputy of the bishop, who was all along regarded as technically the minister of Baptism, and who himself ratified the act later, when he completed the sacrament by the laying on of hands in Confirmation. Thus a font eventually became a requisite amongst the *instrumenta* of every parochial church, and its original position was in the narthex

or porch. All though the Middle Ages down to the reign of Edward VI the preliminary part of the Baptismal service was conducted at the church porch, a custom expressly continued by the rubrical directions in the service in the First Prayer Book of Edward VI issued in 1549. This liturgical purpose was doubtless one of the causes contributing to the erection of the deep and well-sheltered porches so often found attached to our ancient churches.

CHAPTER IV

TYPES OF FONTS IN GENERAL—THEIR SHAPE

By the eleventh century the barbarians who had invaded the Roman Empire in the West began to settle down in their new homes; they had accepted Christianity, and the nations of modern Europe were beginning to emerge from the old order. It was everywhere a period of organisation and construction.

The Norman Conquest marks the beginning of this period in our own land, and the century which followed it was a great church-building era. Cathedrals, abbeys, and churches sprang up all over the country. To this epoch our parish churches in general go back, and our fonts, with a few rare exceptions, begin with it.

(1) These early fonts commonly assume a CYLINDRICAL OR TUB-LIKE SHAPE. This form was doubtless a perpetuation, in more durable material, of the wooden tubs employed, as has been stated above, as receptacles for the baptismal water at an earlier date. Fonts of this kind, dating from the Norman period, are fairly common and are widely distributed, as the following list of examples shows:

Anglesey:
Hen-Eglwys (Fig. 25).
Llangeinwen.
Llangristiolus (Fig. 24).
Llanidan (Fig. 30).
Trefdraeth.

Berkshire:
Aldworth.
Avington.
West Challow.
Compton.
Drayton.
Enborne.
West Hanney.
Harwell.
Letcombe Regis.
Lockinge.
East Shefford.
Wallingford, St. Leonard's.

Buckinghamshire :
Boveney.
Hughenden (Fig. 60).
Little Kimble.
Stewkley.
Wyrardsbury.
Carmarthenshire :
Llanfihangel Abercywyn.
Dorset :
Toller Porcorum.
Glamorgan :
Llantwit Major.
Mawdlam (Fig. 53).
Wick.
Gloucestershire :
Ampney Crucis.
Bledington.
Coln Rogers.
Mitcheldean.
Notgrove.
Southrop.
Herefordshire :
Dilwyn.
Orleton (Fig. 47).
Hertfordshire :
Sandridge.
Oxfordshire :
Beckley.
Black Bourton.
Goring.
Hook Norton.
Lewknor.
Mapledurham.
Salop :
Berrington (Fig. 43).
Upton Cresset.
Somerset :
Lullington (Fig. 102).
Surrey :
Alfold.
Sussex :
Brighton.
Didling.
Denton.
Lewes, St. Anne's.
Tangmere.
Up-Waltham.
Yapton.
Yorkshire :
Bessingby.
Flamborough (Fig. 57).
Kirkburn (Fig. 34).
Malton.
North Grimston (Fig. 32).
Rillington.
Rudstone.
Scalby.
Snainton.
Thwing.
Wold Newton.

(2) In some cases, however, the tub-like vessel or tank of early fonts takes a rectangular instead of a cylindrical form, as at Brooke and Edith Weston (Rutland), and Reighton (Yorks).

(3) Occasionally the tub-like outline in general persisted in later times, when developments had taken place and a polygonal form had for the most part replaced the earlier round or square font-bowls. Examples of this kind of survival occur at :

Acton Burnell (Salop), an octagonal font of Early English style.
Bakewell (Derby), an octagonal font of Decorated style (Fig. 44).

Bayton (Wilts), a font partly octagonal and partly circular, probably of the Early English period.

Exton (Rutland), an octagonal font of Decorated style.

Heckington (Lincs), a hexagonal font of Decorated style.

Hitchin (Herts), a font of very unusual duo-decagonal plan belonging to the late Decorated or early Perpendicular period.

Poynings (Sussex), an octagonal font of the Decorated style.

Waltham St. Laurence (Berks), an octagonal font with typical Perpendicular panelling.

(4) Before we pass on to note developments from the early tub-like form of font, this will be a convenient place to group together the curious and interesting cases where stones which had been previously worked and which approximated to the form of a tub or tank were adapted that they might serve as fonts.

(*a*) At Old Radnor (Fig. 3) is a very remarkable example of an early font which appears to have been fashioned from a Druidical altar. This is a large block of igneous rock of the same formation as the neighbouring Stanner rocks and similar to the boulders known as the "Four Stones"—clearly part of a Druidic circle—in the plain below about a mile from the church. This strange font is a monolith, roughly circular in form, and shaped at the bottom into four rude feet. Its diameter at the top is from 3 feet 9 inches to 3 feet 11 inches. It bears a strong resemblance to altars used in early Semitic worship, and in early Christian times seems to have been found handy for conversion into a font by roughly hollowing out a basin in it. The basin is 9 to 10 inches deep and measures 2 feet 9 inches to 2 feet 10 inches across. The height of the whole, excluding the later platform upon which the font stands, is from 2 feet 6 inches to 2 feet 8½ inches.

(*b*) Material that had been worked by the Romans during their occupation of Britain was employed to a considerable extent by later builders of churches near

well-known Roman stations. Pre-Conquest churches at Brixworth (Northants), Langford (Essex), Ovingdean (Sussex), and Stoke d'Abernon (Surrey) show Roman brick-work built into the structure. Norman builders made like use of the same material, as we see on a large scale in the abbey church of St. Albans and at St. Botolph's Priory Colchester, and the church builders

Fig. 3.—Old Radnor.

of Essex and Hertfordshire worked a great deal of Roman brick into their walls of rubble flint. Hexham Abbey (Northumberland) shows material from the Roman station of Corspotitum, Kenchester (Herefordshire) from Magna, Wroxeter (Salop) from Uriconium, and Over Denton (Cumberland) from the Great Wall, while in Chollerton church (Northumberland) the pillars of the nave arcade on the south side have been taken from some building at the station on the wall near-by.

In view of the large extent to which material already worked by the Romans was thus used at a later period, we can readily understand that worked stones of a suitable shape and lying ready to hand would be adapted to serve as fonts. Sometimes dressed stones which had been parts of columns or their bases were hollowed out that they might hold the baptismal water.

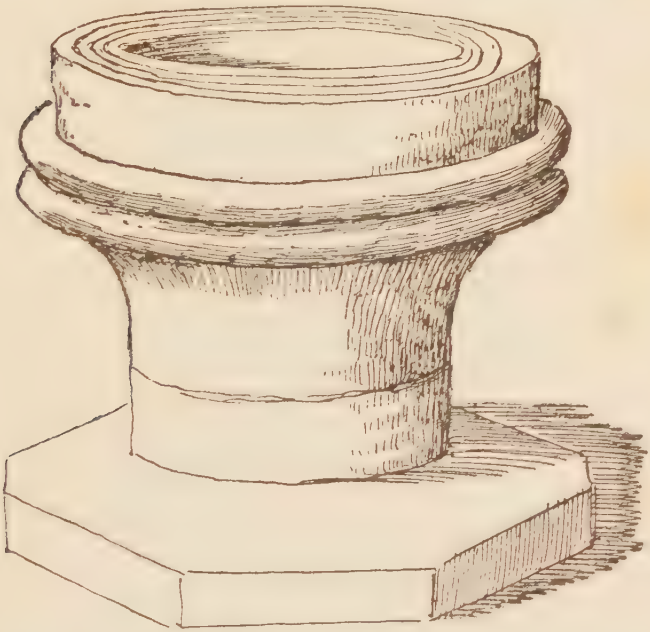

Fig. 4.—Wroxeter (Salop).

Examples of fonts so formed may be seen at Hexham (Northumberland), Kenchester (Hereford), Over Denton (Cumberland), and Wroxeter (Salop) (Fig. 4). In similar fashion Roman altars have occasionally been hollowed out and adapted at a later period for use as fonts. Chollerton church (Northumberland) has a good example of a Roman altar from Cilurnum which has been treated in this way, and Haydon Bridge (North-

umberland) has another Roman altar, from the ruins of Borcovicium, converted in like manner for the administration of the Christian sacrament. The church of St. Ours at Loches in Touraine possesses in its holy-water stoup near the west door one of the finest specimens of a cylindrical Roman altar extant, and this has for many centuries been adapted to its Christian use. At Staunton (Glos) is another example in this country of

Fig. 5.—Melbury Bubb (Dorset).

a very ancient stone with peculiar ornament, which may have been a Roman altar, and which was at some period used for a font, though afterwards superseded by the one at present in use, of typical fifteenth-century design.

(*c*) Besides these cases of adaptation of Roman relics there are some fonts having sculpture undoubtedly pre-Norman, yet which cannot be classed as pre-Conquest fonts. These consist of portions of the shafts or bases of old Celtic crosses in which bowls have been hollowed out that they might serve as fonts.

At Melbury Bubb (Dorset) (Fig. 5) the font is evidently formed out of a cylindrical shaft of a long cross. This has been inverted so that the wider diameter is uppermost, and a hollow has been scooped out for the baptismal basin. At Dolton (Devon) both the bowl and the pedestal of the font have been formed out of fragments of square shafts of Celtic crosses, but the two are quite unrelated and are altogether dissimilar in the

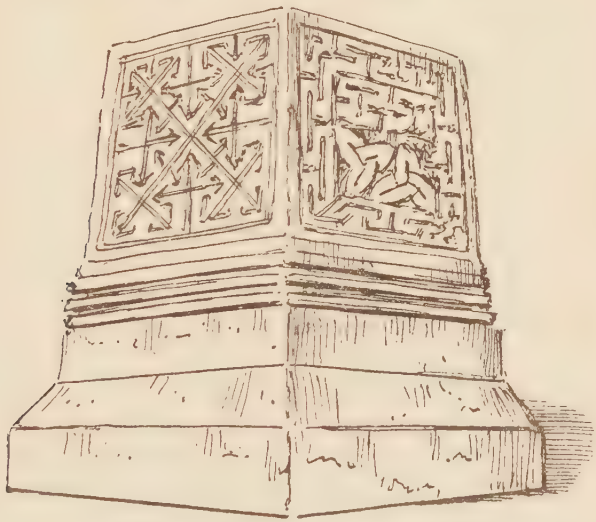

Fig. 6.—Penmon (Anglesey).

design of their ornament. Again, at Rothbury (Northumberland) a portion of the shaft of a cross bearing figures in bold relief does duty as a pedestal supporting a post-Reformation font-bowl of the seventeenth century.

In Wales there is one example of a font of this class, in which early Celtic material has been adapted to its present purpose by later hands. This now stands in the south transept of the priory church at Penmon (Anglesey) (Fig. 6), and is formed out of the four-sided base of a high cross, having its faces adorned with key-

pattern of the diaper-and-fret type, such as is met with on other early crosses in North Wales, and upon the base of a cross at Llangyfelach (Glam).

(5) From the early tub-shaped font that was common in the century following the Norman Conquest there was developed the typical mediæval font, consisting of bowl, stem, and base, by stages that can be traced through existing examples.

(*a*) The tub-like vessel was reduced sometimes so as not to measure much more in height than the depth of the bowl hollowed out within, and being thus reduced more to the size of a basin it was mounted upon a pedestal, as at Enborne (Berks), Berrington (Salop) (Fig. 43), Rothley (Leics), and West Thorney (Sussex).

(*b*) In fonts of this kind, however, it is by no means easy to judge their original appearance, because the pedestals on which many of them now stand belong to a period subsequent, and sometimes long subsequent, to the Norman bowl. Where the original pedestal remains, it is sometimes altogether wider than the tub-like bowl, as at Harwell (Berks) ; but more often the bowl is supported not directly by the base upon which it is mounted, but there intervenes a short cylindrical shaft to carry the bowl, as at Black Bourton (Oxon) and Hinton Parva (Wilts). Thus was produced a form approximating to a cup-like shape, as in the last-named example, but this line of development tended in general to produce the type of font in which a bowl—cylindrical or rectangular—stands upon a shaft, upon which it appears as simply superimposed without any connection of structural design. Of the very many early fonts belonging to this class the following may be referred to as examples :

Brayton (Yorks), Llanwenog (Cardigan) (Fig. 40), Llanwrthwl (Brecon) (Fig. 7), and Upton (Bucks), having

round bowls; St. Elvis at Solva and Johnston (Pembrokeshire), having rectangular bowls.

Occasionally the bowl and shaft of a font of this type are hewn out of a single stone, as at Patricio (Brecon) (Fig. 23), where the shaft is very short, and at Llanfihangel Helygen (Radnor), where it is very much lengthened.

(*c*) A different method of treatment of the early

Fig. 7.—Llanwrthwl (Brecon).

tub-shaped fonts tended to produce from them cup-shaped fonts, and eventually the conventional type having a bowl upon a pedestal. In some very characteristic cylindrical Norman fonts we note the fashion of girding them round. Sometimes this is done with a simple roll moulding, as at Little Billing (Northants), East Challow (Berks), Poltimore (Devon), and Stretton Sugwas (Hereford).

In other cases we come across early fonts bound round with the cable moulding that is characteristic

of the Norman style in architecture. Examples of such treatment occur at Folkton (Yorks) and Bierton (Bucks), while the handsome Norman font at Chickerell (Dorset) shows a rather more elaborate form of similar adornment. A tightening of the girdle of cable moulding contracts the tub-like vessel in the middle, causing it to assume an appearance approaching to cup-like form, as at Eardisley (Hereford) (Fig. 22), Morwenstow (Cornwall), South Milton (Devon), and Bishop's Teignton (Devon), the complete cup-shape being evolved by the lengthening of the stem, as in the graceful example at Combe-in-Teignhead (Devon). A cup-shaped font in the same line of development but of different outline is shown in the font at Wyck Rissington (Glos). Thus was inaugurated the type of font whose general outline, consisting of bowl, stem, and base, was retained throughout the succeeding ages.

(*d*) We note, however, the beginning of a development in another direction when engaged shafts are carved at the angles of a rectangular tub-like font, as at Reighton (Yorks). The four columns at the angles are sometimes carved into bolder relief so as to appear as shafts supporting the bowl, as in the examples at Belaugh (Norfolk), Southacre (Norfolk), and Tillingham (Essex). From such forms as these just mentioned it was a very easy step to a font consisting of a rectangular bowl upon a large central shaft, with four slender supporting shafts at the angles. In this way was developed a type of font, characteristic of the Norman period in architecture, examples of which are found to exist over a very wide area and in some districts, as in Sussex, are so numerous as to form the dominant type. A list is here given of good specimens of this class of font in different parts of the country and varying slightly in detail.

Buckinghamshire :
Chalfont St. Giles.
Iver.

Cornwall :
Cury.
Egloshayle.
Gwithian.
Linkinhorne.
Landewednack.
Phillack.
Poundstock.
Poughill.
St. Germans.
St. Madron.

Essex :
Broomfield.
Burnham-on-Crouch.
Fryerning.
East Horndon.
Laindon.

Hampshire :
Winchester Cathedral.
Buriton.
Kingsclere.

Hertfordshire :
Aldenham.

Lincolnshire :
Lincoln Cathedral (Fig. 93).

Norfolk :
Burnham Norton.
Cantley.
Coltishall (Fig. 42).
Reepham.
Sculthorpe.
Shipdham (in fragments).
Great Snoring.

Oxfordshire :
Iffley.

Rutland :
Egleton.

Sussex :
Aldingbourne.
Amberley.
Ashurst.
Barnham.
Chichester, St. Olave's.
North Lancing.
Pagham.
Pulborough (the angle-shafts now missing).
New Shoreham (Fig. 45).
Sidlesham.
Southover (Lewes).
Warnham.

The examples named above all have rectangular bowls, but some fonts of this same type are found with circular bowls, such as Chaddleworth (Berks), Colkirk (Norfolk), Congresbury (Somerset), Driffield (Yorks), Elmstone (Kent), Manton (Rutland), South Petherwyn (Cornwall), and Thornton-le-Dale (Yorks).

Another example of round bowl upon five shafts is afforded by the curious and very early font at Tintagel (Cornwall). This, however, appears to have followed a slightly different line of development, for the four sloping outward shafts look like struts inserted to support

the bowl, and do not seem to be related to angle-shafts carved upon it.

A round bowl with five shafts is also the plan of the magnificent series of fonts classed as belonging to the Bodmin group (see below, p. 126).

While some members of the Bodmin group are early, the type persisted long after Norman times, and the same is true of the whole class of fonts supported upon five shafts. Very graceful Early English specimens, with round bowls, occur at Eaton Bray (Beds) (Fig. 61) and Leighton Buzzard in the same county. Still later examples preserving the old Norman outline of square bowl with five supporting shafts occur at Ruan Lanihorne (Cornwall) and Bibury (Glos), and with circular bowls at All Saints' Leicester and Ratby (Leics).

(*e*) The principal lines of development from the primitive tub-shaped font have now been traced, and though the type last dealt with, the bowl supported upon a group of shafts, survived through the subsequent development of Gothic style, it was the cup-like form which set the regular pattern, so that the normal font of the fourteenth and fifteenth centuries consisted of a bowl, a stem or pedestal, and a base. The bowl in early fonts was, as we have seen, rectangular or circular. The most important change in the shape of the font from Norman times onwards until the Reformation was the introduction of a multangular bowl, and the large majority of font-bowls assumed an octagon shape.

We have an early example of the introduction of the octagonal shape in a font of tub-like form at Dixton (Monmouthshire), and an octagonal font of fourteenth-century date at Ardington (Berks) preserves a like conservative appearance in general.

The feeling towards an octagonal form by the chamfering of the angles of square font-bowls is apparent

in some examples of the Norman period, as at Shepreth (Cambs), and St. Mary's Thetford (Suffolk).

In the very large class of Norman fonts supported upon five pillars we find that the usual square bowl is occasionally abandoned for one of octagonal form, whose ornamental arcading, of round arches, testifies to its early date, as at Bosham (Sussex), Hemingford Abbots and St. Ives (Hunts), and Langham (Norfolk). The octagonal form persisted in fonts of the same class in the thirteenth century, with the change that in the Early English style pointed arches take the place of rounded ones in the shallow incised arcading, as in the examples following :

Bucks : Denham (Fig. 59).
Cornwall : Creed and Lelant.
Herts : Broxbourne and Harpenden.
Norfolk : Beighton, Burnham Thorpe, Congham, Easton, Filby, Ingham, Limpenhoe, Letheringsett, Lyng, Mattishall Burgh, Moulton, Sporle, and Stody.
Suffolk : Beccles and Belton.
Sussex : Sutton.

A little later the same general design with octagonal bowl bore an arcade of the Early English style in relief, as at Billingford (Norfolk), and we see the persistence of the form in a font of the Decorated style at Luton (Beds).

Early fonts with octagonal bowls of different types are seen in such examples as Thame (Oxon) and Higham Ferrers (Northants).

Some very fine fonts of the Early English period conform in their general appearance to the Norman five-pillared type, but the octagonal bowl has been definitely adopted in place of the early rectangular or round one, as at Ketton (Rutland) (Fig. 9) and Lakenheath (Suffolk) (Fig. 8).

The octagonal bowl then became the normal font-bowl in this country during the thirteenth, fourteenth, and fifteenth centuries, while the Early English, Decorated, and Perpendicular styles prevailed in architecture. Sometimes the bowls were curved, preserving the cup-shape of some early examples, as at Ellesborough (Bucks), but most often the bowls were straightsided, and plain octagonal fonts of this kind form a very large

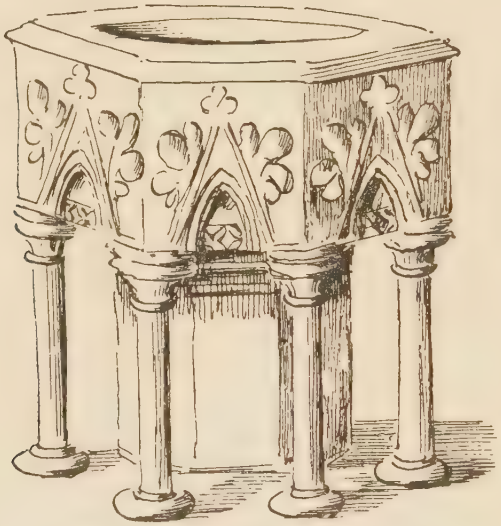

Fig. 8.—Lakenheath (Suffolk).

class, perhaps the majority of fourteenth-century fonts, besides a large number of fifteenth-century ones, being of this pattern.

A list is here given of representative examples :

Bedfordshire : Totternhoe (in the churchyard).
Berkshire : Kintbury, Ruscombe.
Cambridgeshire : Haslingfield.
Cheshire : Bowdon, Marton (bowl in the porch), Warburton, Wilmslow (in the churchyard).
Cornwall : North Petherwyn, Pillaton, Stithians, Stoke Climsland.

Devonshire : Kelly.
Essex : Blackmore, Great Burstead, Sandon, and Woodham Ferrers.
Gloucestershire : Stowell.
Hampshire : Sydmonton.
Herefordshire : All Saints' Hereford, Abbey Dore, Llandinabo, Sarnesfield.
Hertfordshire : Radwell, St. Ippolyts.
Huntingdonshire : St. Mary's Huntingdon.

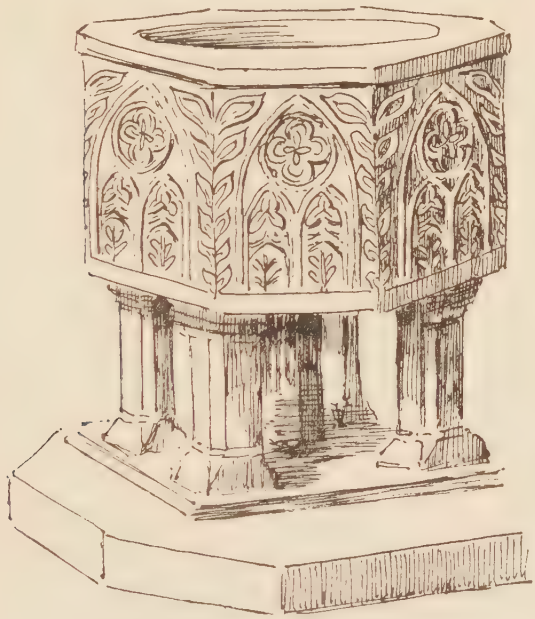

Fig. 9.—Ketton (Rutland).

Kent : Hollingbourne, Leeds, Leybourne, Milsted, Ripple, Rodmersham, St. Margaret-at-Cliffe, Smeeth.
Lancashire : Clitheroe, Mytton.
Lincolnshire : Long Sutton.
Monmouthshire : Skenfrith.
Norfolk : Barton Bendish (St. Andrew's), Beeston, Bexwell, Bodney, Brancaster, East Bradenham, West Bradenham, Brinington, Brisley, Burnham Overy, Caston, Cranwich, Cranworth, Great Cressingham, Crimplesham, Griston, Hockwold, Holme Hale, Horstead, Houghton St. Giles, West Lexham, Narford, Oulton, Oxwick, South Raynham, Great Ryburgh, Newton-by-Castleacre, West Somerton, Stanford,

Swanton Morley, Themelthorpe, Thornage, Weeting, Wellingham, Wereham, Welborne (in the churchyard), Wilton, Wood Norton, Wretton.

Rutlandshire : North Luffenham, Wing.

Somersetshire : Clevedon, Kenn, Walton-in-Gordano.

Suffolk : Barnham, Flempton, Santon Downham, Woolpit.

Sussex : West Chiltington, Eastergate, Iden, Oving, Upper Beding, Westhampnett, East Preston.

Yorkshire : Allerston.

(*f*) While, upon the departure from the early square or circular bowls, the octagonal form thus became the usual one for fonts, there are not wanting occasional examples exhibiting a different number of sides. Of these, hexagonal forms are not infrequent, as at Llandyfriog (Cardigan), Erbistock (Denbighshire), Llanbister (Radnorshire), Heckington (Lincs), and the original Early English font at Wymondham (Norfolk), the fragments of which are now preserved within the church.

(*g*) Heptagonal fonts are scarce, but examples occur at Llanilar and Tregaron (Cardigan) (Fig. 10) and Pendine (Carmarthen). There is a drawback attaching to a figure with an uneven number of sides, in that the whole tends to appear off the centre when seen from certain points of view, and this blemish no doubt accounts for the fact that a heptagonal form was seldom adopted for the font.

(*h*) Of a pentagonal font there are only two examples extant—at Bletherston (Pem) and Hollington (Sussex).

(*i*) A triangular form, like a pentagon, seems quite unsuitable for a font, but it has been adopted in at least one case—at Ridlington (Rutland).

(*j*) Multangular fonts of more sides than eight are less uncommon, handsome decagons occurring at Wantage (Berks), an Early English example, and at Llanrian (Pem), a fifteenth-century bowl of typical Perpendicular style upon a modern pedestal (Fig. 11). Other decagonal

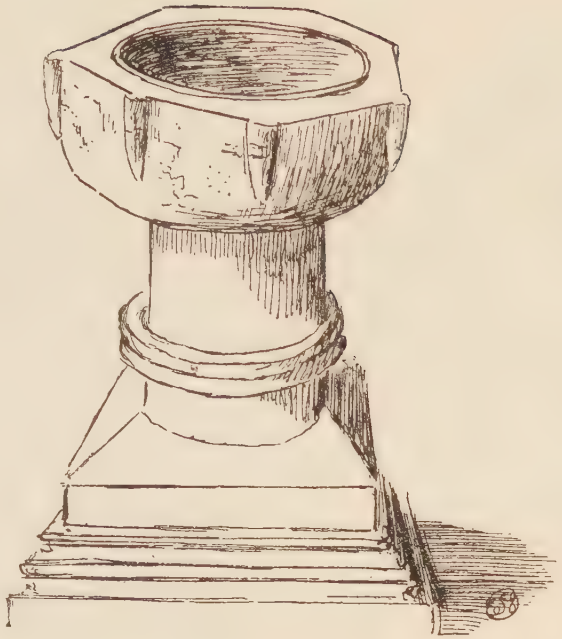

Fig. 10.—Tregaron (Cardigan).

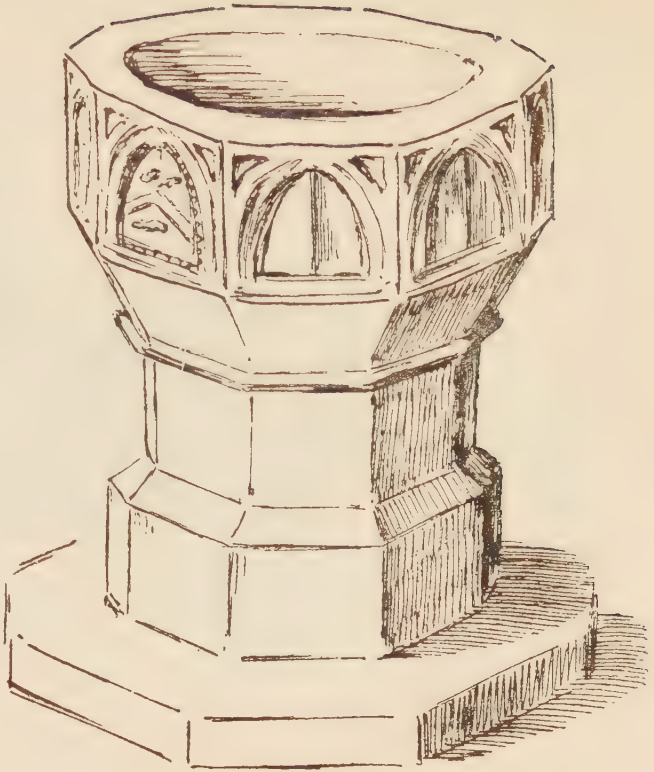

Fig. 11.—Llanrian (Pem).

examples are found at Llangranog (Cardigan) and Hargham (Norfolk).

(*k*) A twelve-sided example is furnished by the very handsome font at Hitchin (Herts), and at Detling (Kent) is another instance of this very uncommon form, in the latter case a large plain bowl upon plain cylindrical supports.

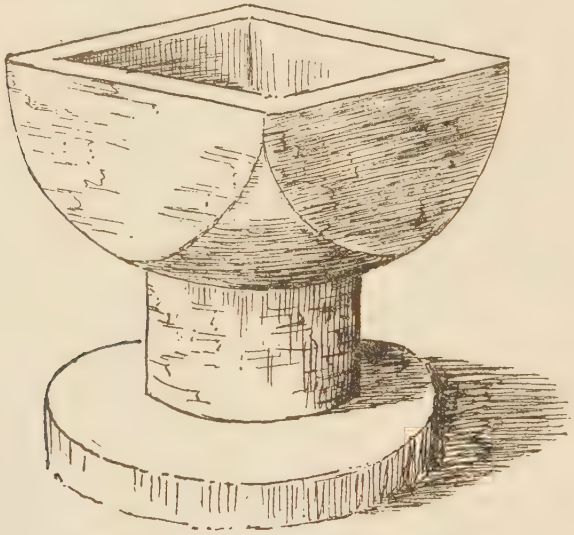

Fig. 12.—Llangoedmore (Cardigan).

Some minor variations in the shape of fonts next call for notice.

(i) It was not unnatural that when the font took the form of a square bowl upon a circular stem the bowl should be so treated as to assume the shape familiar to Norman workers as the scalloped capital. Typical examples occur at Castlemartin (Pem), Clovelly (Devon), Kingston Seymour (Somerset), Llangoedmore (Cardigan) (Fig. 12), St. Twinnels (Pem), Weston-in-Gordano (Somerset), and Dearham (Cumb), the last-named having rude diaper-work and grotesque monsters

with volutes at the angles. More curious is the tub-like font at Toller Porcorum (Dorset), whose adornment of volutes causes the whole to assume the form of a large Ionic capital. The capital also occurs as the ground-form of the very splendid class of fonts treated below as the Aylesbury group (see p. 123).

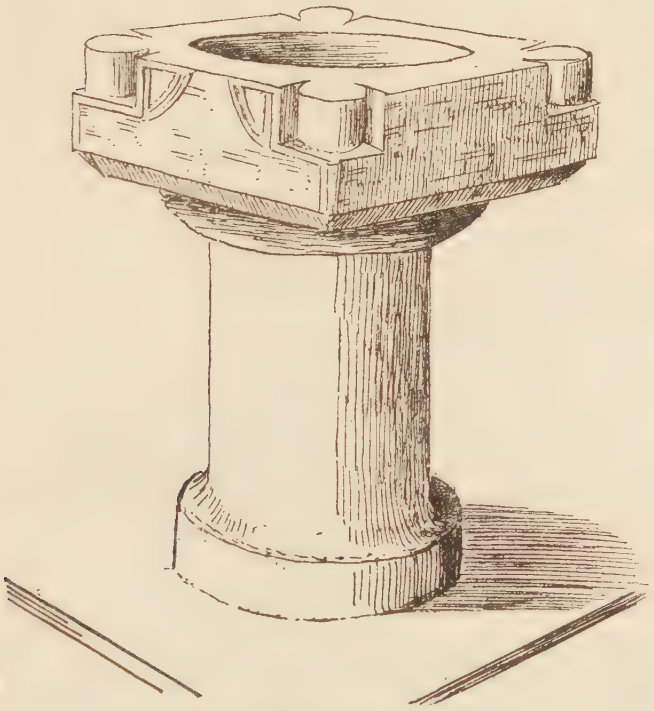

Fig. 13.—Troed-yr-aur (Cardigan).

(ii) The attachment of angle-shafts to a rectangular bowl sometimes caused it, especially when there was little or no other ornament, to take a form resembling a section of a pillar, as in the following curious examples : Barrington (Cambs) (superimposed upon a later base), Henllan (Cardigan), Tresillian (Cornwall), Troed-yr-aur (Cardigan) (Fig. 13), and Worthing (Norfolk).

(iii) In some cases the sides of a font are made concave. The largest and grandest example so treated is the fine fifteenth-century font at Mattishall (Norfolk). Kent has an imposing group of fonts with concave sides and octagonal in plan. The members of the group are at Boughton Aluph, Boxley (base), Folkestone, Graveney, Headcorn (bowl), Minster-in-Sheppey, St. Nicholas' Rochester, Saltwood, and Sutton Valence, and there is

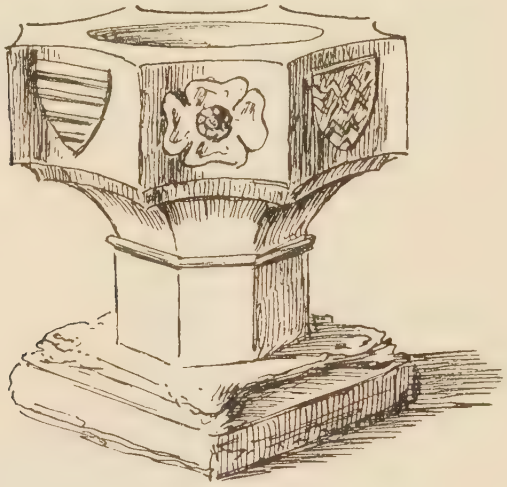

Fig. 14.—North Fambridge (Essex).

another group of octagonal fonts in Essex presenting the same feature of concave sides to the bowl. Two of these are handsome, viz. Prittlewell and North Fambridge (Fig. 14), while a third at Ashingdon is plain and massive in appearance. Swineshead (Lincolnshire) also has a large plain font with concave sides alike to the bowl and stem, and at Woolpit (Suffolk) a smaller and graceful plain octagon font has a well-moulded base with concave sides. South Kilvington (Yorks) has a handsome and elaborately adorned font with very marked concave sides,

and there is a similar one at Catterick not many miles away. At Weston (Warwick) the alternate sides of bowl and stem of an octagonal font are concave, the four flat sides being of much narrower dimensions.

(iv) Perhaps less pleasing are the comparatively few amongst old fonts whose sides are convex in form. A bowl circular on the inside whose outer surface has been worked into four convex sides between angle-shafts is found at Caversham (Oxon) erected upon a modern base of five pillars. At Westwell (Oxon) is an almost plain font of quatrefoil form within and without. Stanford-le-Hope (Essex) has an octagonal bowl with very strongly curved sides, and a near parallel to it is afforded by the curious font at Pembridge (Hereford).

(6) The Reformation movement of the sixteenth century, though not intended by its leaders in this country at the first to carry with it a change of doctrine, brought with it towards the close of the Tudor period a change of attitude alike to the teaching and the ceremonial of the Church. In Queen Elizabeth's reign those who had been on the Continent during the Marian persecution returned home. During the time of their banishment they had taken refuge chiefly in Strasbourg, Zurich, Frankfort, and Geneva, strongholds of the Calvinistic school, where the Reformers had departed farthest from Rome, and in their reaction from abuses had given up much of Catholic Christianity. Many of the English exiles assimilated themselves to their surroundings abroad, and eventually returned to this country thoroughly out of sympathy with the traditional system and ceremonial of the English Church. From this time onward the greatest confusion prevailed in the performance of Divine worship and in the celebration of the rites of the Church, the ecclesiastical authorities, though supported by the Queen, having the utmost

difficulty in securing decency and order. In place of the ceremonial immersion in Baptism, which had been expressly ordered to continue in the English Prayer Book of 1549, and which was still stated in the Prayer Book of 1558 as the normal method of administering the sacrament, the Calvinistic custom of baptizing in basins spread in this country.[1] Many allusions to this custom are found in Visitation Articles and Injunctions which attempted to check it. Thus the famous Elizabethan *Advertisements* of 1564 contain the direction, "That the font be not removed, nor that the curate do baptize in parish churches in any basons." Archbishop Parker about the same time issued *Visitation Articles* (1569), and in these occurs the inquiry, "whether your curates or ministers, or any of them, do use to minister the sacrament of Baptism in basons, or else in the font standing in the place accustomed. And whether the said font be decently kept." In the reign of Charles I, under Archbishop Laud's influence, there was a revival of Catholic doctrine and practice, and further efforts were made to stem the tide of Puritan neglect and slovenly ministration of sacraments. Laud's *Visitation Articles*, issued while he was Bishop of London (1631), have the clause, "Whether doth your minister baptize any children in any bason or other vessel than in the ordinary font, being placed in the church, or doth he put a bason in it?" Bishop Wren of Norwich, a divine of the same school and uncle of the great architect, in his *Orders and Directions* for his diocese gives this ruling, amongst others: "That the font at baptism be filled with clean water, and no dishes, pails, or basons,

[1] The Reformers in general discouraged the practice of immersion. In Lutheran Denmark the custom obtained of baptizing in a brass dish placed within the font. A good many handsome dishes still in use in that country date from the seventeenth century.

be used in it, or instead of it." Quotations like these, to which many more might be added, indicate the great difficulty experienced by the ecclesiastical authorities in securing something like decency in the administration of the sacraments. The period of disorder inaugurated by the Reformation culminated in the Puritan regime of the Commonwealth, and during this period many ancient fonts perished, being either wantonly destroyed or, in many cases, degraded to base uses and removed from the old parish churches that they might serve for flower-vases in gardens, pig-troughs in farmyards, or other secular purposes.

Here it may be noted that the miscalled restorations of the nineteenth century were also responsible for the destruction of much that was ancient and valuable in old churches, and many fonts in particular disappeared at that time. Some of these have never been recovered, but others have been restored to their sacred use, while many may still be seen in a more or less mutilated condition in or near the churches to which they once belonged, and examples occur all over the country, indicating how widespread was the havoc wrought.

Former fonts are still serving base uses at Pett (Sussex), Tenbury (Worcs), and Welborne (Norfolk), where they do duty as flower-vases in the churchyards. At Greatham (Sussex) a leaden font-bowl serves a similar purpose in the Manor House garden adjoining the church ; while at Brandiston (Norfolk) and Dunkirk (Kent) old fonts have been converted into sundials. More strangely still, at Llanfihangel Lledrod (Cardiganshire) the old font's bowl and base, both square, have been utilised as coping-stones to the pillars on either side of the north gate to the churchyard, the shaft which once connected them being placed as a sort of finial upon the eastern entrance to the enclosure.

Some fonts *stand unused in the churchyard*, as at Aberporth and Llanfihangel-y-Creuddyn (Cardigan), Folkestone, Northwold (Norfolk), and Totternhoe (Beds); or *the bowl lies unused outside the church*, as at Goring (Oxon), and Warham All Saints' (Norfolk).

In some cases fonts that were once cast out have been in recent times *recovered and restored to their sacred use*, as at Lewes, St. John-sub-Castro, Littlehampton (the bowl placed in the daughter-church of St. James) and Walberton (Sussex), Newland (Worcs), Rodmersham (Kent), and Minstead (Hants), where the bowl was rescued from the parsonage stable. In not a few cases, too, have derelict fonts been *re-erected in the church, though no longer used* for the administration of Baptism. This has been done with interesting old fonts at Barsham (Suffolk), Chalgrave (Beds), Chipping Campden (Glos) (built into the east wall of the south aisle), Henfyniw (in the porch of a daughter church at Aberaeron) and Llanarth (Cardigan), Hampstead Norris (Berks), Kilpeck (Hereford), Pevensey (Sussex), and Bowdon (Ches).

Besides these entire examples *portions of old fonts may often be seen lying upon the floor of the church*, as at Wing (base), Aston Clinton (bowl), and Taplow (bowl and base) (Bucks); Llandyssul (bowl), Silian (bowl), Ciliau-Aeron (bowl), Llanllwchaiarn (bowl and stem), Yspytty Ystwyth (stem), Trefilan (base), and Gwnnws (fragments) (Cardigan); Laugharne (bowl in porch) (Carmarthen); Marton (bowl in porch) (Ches); Germoe (bowl) and Gunwalloe (bowl) (Cornwall); Navestock (base) (Essex); Coity (bowl) (Glamorgan); King's Walden (bowl) (Herts); Rockfield (bowl) (Mon); Beechamwell (bowl in porch), Carbrooke (base), Croxton (bowl), Necton (fragments), Shipdham (fragments), and Wymondham (fragments) (Norfolk); Stoke Dry (bowl)

and Uppingham (bowl) (Rutland); South Bersted (fragments) and Lurgashall (a fragment in the south cloister) (Sussex).

Only after many adventurous wanderings have some fonts been restored to their sacred use, and this not always in their original home. The very interesting font at Cenarth (Carmarthen) belonged at first to the church at Llandisiliogogo in the adjoining county of Cardigan. For some time the bowl did duty as a pig-trough in a farmyard, and when Cenarth church was rebuilt in 1872 it was removed into it and placed in its present position upon a very incongruous pedestal. Another example of an old font in a new church is found at the chapel-of-ease at Sarnau in the parish of Penbryn (Cardigan). This is a large square Norman bowl that was rescued from base uses in the parish of Cenarth (Carmarthen). It would seem therefore that this is the old font of Cenarth once more restored to its sacred use, though at some distance from its original home, where its place has been occupied by the fine bowl that has strayed from Llandisiliogogo.

To illustrate the strange wanderings which have been the lot of some ancient fonts we may refer to the case of the fifteenth-century font of Stratford-on-Avon, which is probably the bowl in which Shakespeare was baptized. This was removed to the churchyard in the eighteenth century, and after lying neglected for some time was carried away and made to serve secular uses. In the last century it stood in the grounds of the Shakespeare Hotel, but has now been recovered and replaced in the church, though its mutilated condition renders it unfit for use. Similar adventures must have befallen a great many old fonts in the careless and irreverent days that preceded the beginnings of the Anglo-Catholic revival in the last century, and the fate of the very fine

Norman font-bowl now in Stone church (Bucks) (Fig. 15) may be quoted as another example. Originally it belonged to the church of Hampstead Norris (Berks), but was cast out in 1767, when that church received the gift of a new font, and found its way to London. There it had several homes before it was recognized as a fine piece of Norman work. The whitewash having been

Fig. 15.—Stone (Bucks).

carefully scraped off, it was eventually presented to Stone.

(*a*) We have spoken above of the breach with the ancient doctrine and ceremonial of our Church which marked the later part of the sixteenth century. But in spite of the changes accompanying the Reformation in religion and the Renaissance in art, Gothic tradition lingered in architecture, and a corresponding feeling or

taste survived sometimes in the accessories of worship, so that here and there post-Reformation fonts were designed and constructed on mediæval and traditional lines. St. John's-on-the-Wall in the city of Bristol has an Elizabethan font, which, though of very unusual

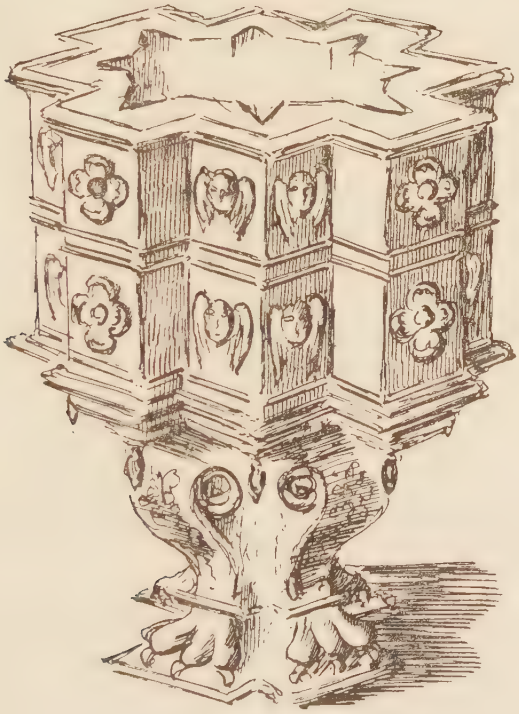

Fig. 16.—St. John's-on-the-Wall Bristol.

shape, conforms in its general outline and proportions to the old idea of a font (Fig. 16). St. Nicholas' King's Lynn, whose earlier font stands disused upon the floor, has a large and handsome octagonal font, with strap-work and other ornament characteristic of the earlier half of the seventeenth century, whose general appearance closely corresponds to that of a typical fifteenth-

century font, and there is a good contemporary parallel in the neighbouring church of Terrington St. John. Other seventeenth-century examples of fonts of good traditional outline and having large bowls occur at Lambourn (Berks), Credenhill (Hereford) (Fig. 98), and at Maidstone, where the parish church of All Saints' has a well-proportioned octagonal font, *temp.* James I, but the adornment of the bowl and the curves of the stem clearly indicate the period to which it belongs. The Laudian revival of churchmanship was responsible for some large fonts of good design, such as the one in Exeter Cathedral that was made for the christening of the youngest child of Charles I, and fonts more or less conforming to the traditional lines were placed in the churches dedicated in the name of the same king at Falmouth and Tunbridge Wells. Sometimes, too, in the later Stuart period we find a font made after an early pattern, such as the one at Atcham (Salop), which resembles the Norman font at West Thorney in Sussex. Other attempts to go back to earlier precedent were productive of somewhat clumsy results, as at Stow-on-the-Wold and Ruardean (Glos).

(*b*) But the change of taste and the enthusiasm for Classical art which followed upon the revived interest in Classical learning of the Reformation period eventually caused an entire departure from the traditional form of the font. Through the work of Inigo Jones and Sir Christopher Wren a neo-Classical style was established in Architecture, and fonts conformed to the new fashion, generally taking the shape of small vases standing upon slender pillars, and resembling garden sundials or flower-vases rather than vessels for the administration of Baptism, for the ancient ceremony of immersion, still ruled in the Prayer Book as the normal method of

baptizing infants, was quite out of the question, so small and shallow was the receptacle for the water.

Examples of fonts of this class are :

Berkshire : Chaddleworth.
Buckinghamshire : Little Hampden.
Cheshire : Cheadle, Pott Shrigley, Knutsford, Macclesfield, Christ Church Macclesfield, Poynton.
Devonshire : Werrington (Fig. 41).
Essex : Billericay.
Gloucestershire : St. Nicholas' Bristol Bridge, Christ Church (City) Bristol (see below on wooden fonts), St. Mary-de-Crypt Gloucester, Newent.
Hampshire : All Saints' Southampton.
Herefordshire : St. Peter's Hereford.
Hertfordshire : Essendon (see below, p. 135), Hoddesdon, Redbourn.
Kent : Ash, St. Peter's-in-Thanet.
Lancashire : St. Anne's Manchester, Denton.
Middlesex : Very many of the London City churches and others of Sir Christopher Wren's school, as St. Catherine Cree, St. Stephen's Walbrook, All Hallows Lombard Street, and St. Martin's-in-the-Fields.
Norfolk : Burnham Market, Holme-next-the-Sea, Croxton, Northwold (in the churchyard), North Runcton, Titchwell, Warham St. Mary.
Pembrokeshire : Narberth.
Rutland : Ayston.
Salop : St. Chad's Shrewsbury.
Suffolk : Holy Trinity Bungay, St. Mary's Bungay.
Sussex : Beckley, Northiam (Fig. 17), Pett (in the churchyard), Warminghurst.

Occasionally in fonts of this general description the bowl is of fairly large dimensions, though only a small basin is hollowed out in the top of it to hold the baptismal water, as at Hampstead Norris (Berks), and St. Mary's Maldon (Essex).

(*c*) More rarely fonts of this era assume the shape of a jar or urn. An example of the former is the octagonal font of jar-like form that was dug up in the chancel at Hartshorne (Derbyshire) when the church was restored in 1782. At St. Catherine's Milford Haven (Pem) is a very ancient Egyptian urn of porphyry inscribed on the plinth : " MDCCCI Brought

from Egypt by Bishop Pococke." This urn became the property of Lady Hamilton, Nelson's friend, and was by her presented to St. Catherine's church that it might serve for a font, though there is no evidence to show that it was ever used for the administration of Baptism.

Fig. 17.—Northiam (Sussex).

(*d*) In spite of the general tendency towards Classical forms that marked the seventeenth and eighteenth centuries, a feeling for the older Gothic design still lingered in some cases, even though the font conformed to the attenuated pattern which had become the fashion. This is seen in such examples as those at Deddington (Oxon) and Beechamwell (Norfolk). Such reversion to earlier Gothic type sometimes is found along with persistence of the post-Reformation practice of baptizing in basins. A most curious witness in this respect remains in the shape of a font still preserved at St. Mary's Haverfordwest, though no longer in use. It is of stone, and was made in the last century. So far as its general appearance goes, it is a fairly good imitation of a pedestal of fifteenth-century design, but it has no bowl, and instead of a bowl there is sculptured a shallow little basin of stone resting upon the top of the pedestal (Fig. 18).

(7) Before concluding the part of our subject which deals with the shape of the font, some smaller groups of design should be noted here for the sake of completeness :

(*a*) While early fonts very commonly followed the

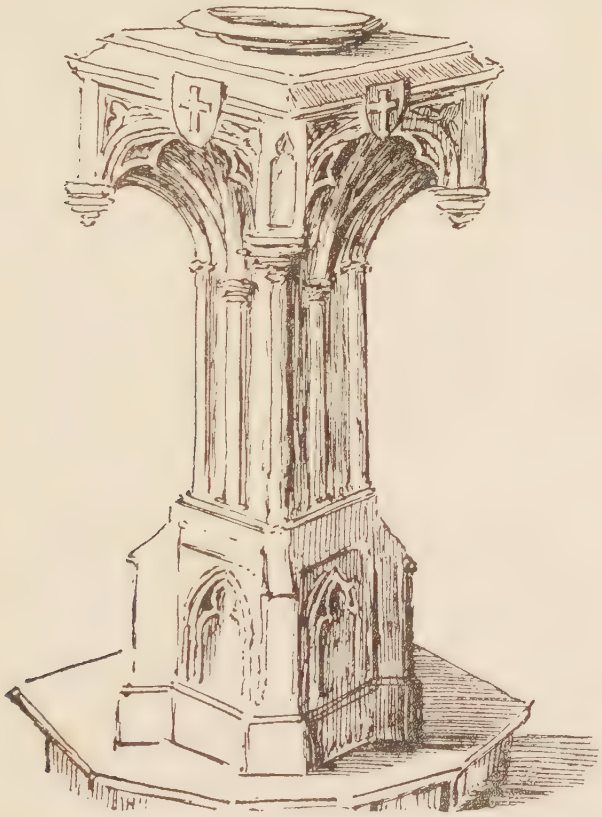

Fig. 18.—St. Mary's Haverfordwest (Pem).

pattern of tubs such as had been in use for the administration of the sacrament, they occasionally assumed rather the form of baths or tanks. Such fonts are met with more commonly on the Continent and sometimes on a very large scale, as at Le Dorat (Haute-Vienne, France). Norman fonts of tank-like form occur

in this country at Llanfair-y-Cwmmwd (Anglesey) and Bridekirk (Cumberland) (Fig. 19).

(*b*) The design of the large group of fonts supported upon five shafts survived, as has been shown above, from the Norman into the succeeding Gothic styles, and the surrounding shafts quite naturally developed into an open arcade surrounding the central shaft and supporting the bowl. Examples of this rather pleasing arrangement occur at Arkesden (Essex), East Barsham and North Creake (Norfolk), and—a more ornate design—at Barnack (Northants). When we consider that the genius of Gothic architecture lay in the employment of open arches, and its beauty largely in the use of pierced tracery, it seems somewhat remarkable that open arches or pierced forms are comparatively seldom used for the support of font-bowls. In fonts that are later than those just mentioned pierced forms, however, occasionally occur, though unrelated to them in conception. The pierced pedestals sometimes found in fifteenth-century fonts are rather examples where the typical panelling of the Perpendicular style has been, contrary to the more usual fashion, pierced through, as at Barrowby (Lincs), Conway (Carnarvon), West Drayton (Middlesex), St. Mary's Shrewsbury, and St. Paul's Worthing, a font brought from Chichester Cathedral. The curious font at Chepstow (Mon), where the bowl is supported upon a central shaft surrounded by detached buttresses, is reminiscent of the earlier type.

(*c*) Another class of fonts—a very small one in this country—remains to be noted, viz. those which have a smaller and subsidiary bowl, either marked off by a division within the bowl or attached to it on the outside. According to the Roman rite, the drippings from the child's head are not to be allowed to fall into the font, but are to be caught in a basin placed beneath.

Fig. 19. BRIDEKIRK.

Fig. 20. YOULGRAVE.

Following p. 48.

FIG. 21. DEERHURST.

FIG. 22. EARDISLEY.

facing p. 49.

Accordingly many Continental fonts have a portion of the bowl divided off for this purpose. There is no old font in England similarly arranged, but an octagonal bowl is preserved in Prince's Tower, Jersey, which has the remains of a smaller bowl carved within it. There are, however, a few curious ancient examples in this country, where a small bowl is attached to the usual one. The wooden bowl preserved at Pengwern (Merioneth) (see below, p. 138) is of uncertain date, but must have come down from a remote period. By the side of the receptacle for the baptismal water a much smaller bowl has been hollowed out, which was probably intended for the holy oil and the spoon used in the chrism or anointing which accompanied the administration of the sacrament. The association of the chrism with Baptism in the Celtic Church has received archæological confirmation through the discovery, near springs or on the banks of rivers, of bronze spoons of late Celtic workmanship, some of them bearing an incised cross. Some of these baptismal spoons have been found in Wales, at Llanfair-dyffryn-Clwyd (Denbighshire) and at Penbryn (Cardigan). The pair discovered at Penbryn are now preserved in the Ashmolean Museum at Oxford. A few old stone fonts have, in like manner, a subsidiary bowl to contain the holy oil or for the spoon to rest in, as in the fine example at Youlgrave (Derbyshire) (Fig. 20). The same kind of arrangement is occasionally met with in France, as in the large and early font at La Bazeuge (Haute-Vienne), a finely sculptured one at Bérulles (Aube), and a later one at St.-Jean, Dijon. Probably also the mutilated thirteenth-century font which now stands outside the west door of Folkestone parish church, which has a curious projection at the side with a small hollow above in the rim of the bowl, should be placed in the same class with the fonts just mentioned.

(*d*) In quite recent times a somewhat pretentious and fanciful type of font has found favour in a few places, in which finely sculptured angelic figures form the dominant feature, and there is an entire departure from the traditional Christian font. At Barmouth (Merion) a kneeling angel in marble holds a large shell which serves as a bowl for the baptismal water, the conception being borrowed from Thorwaldsen's kneeling angel in our Lady's Church at Copenhagen. The costly marble church at Bodelwyddan (Flints) contains a font of similar design—a little girl, kneeling, holds the shell-shaped basin, while a smaller child stands beside her. An even more elaborate example of the same class has been erected in Milton Abbey (Dorset), where two angels representing Faith and Victory stand on either side of a large rock at the foot of which is a shell holding the baptismal water.

CHAPTER V

TYPES OF FONTS IN GENERAL—THEIR ORNAMENT

(1) Early Fonts with Ornament of Celtic Character

It has been noted above that our fonts really begin, as a regular part of our church furniture, in the great church-building era which followed upon the Norman Conquest. There must have been, however, fonts within some churches at an earlier period. Bede's reference to St. Augustine's baptizing in St. Martin's church at Canterbury implies that there was a font within the church at that time,[1] and the present font in the church may be the identical one used at the time of St. Augustine's mission, for its adornment of interlacing circles is clearly related to Celtic forms of ornament. Some of the plain and rudely shaped cylindrical fonts may date from before the coming of the Normans, but there are comparatively few that we can assign with anything like certainty to so early a period. In two cases, Bingley (Yorks) and Patricio (Brecon) (Fig. 97), an inscription upon the font assigns it to a pre-Conquest date,[2] but generally it is the character of the ornament which affords the surest indication of the period to which the font belongs. When a font exhibits ornament in the form of spirals or interlacing cords, akin to the sculpture upon early Celtic crosses, or to the decora-

[1] See above, p. 8.

[2] See below on Inscribed Fonts, p. 150.

tion of illuminated MSS. of pre-Conquest date, we may be sure that it belongs either to Saxon times, or to a time soon after the Norman Conquest, its ornament having been designed under Celtic influence.

Notable examples of fonts with adornment of Celtic character are the following:

Deerhurst (Glos) (Fig. 21).—A tub-shaped font very artistically adorned, its surface being covered by a fine

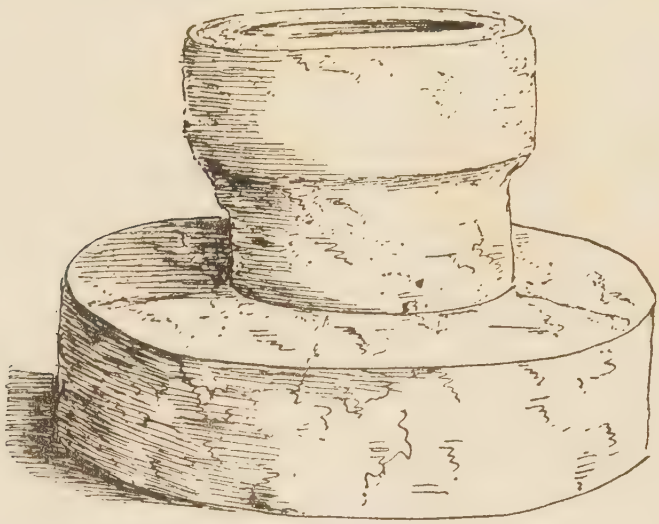

Fig. 23.—Patricio (Brecon).

pattern of diverging spirals that has an Irish look about it. Probably it was set up at the same time that the church itself was built, and there is a general agreement that this is of pre-Conquest origin. Some of the ornament on this font is similar to carving upon a door-jamb in the eighth-century church of St. Laurence at Bradford-on-Avon (Wilts), and is of a type that occurs nowhere else in England. Dr. G. F. Browne suggested that the ornament in both cases may have been executed

under the influence of the monks of Malmesbury Abbey, which was founded from Ireland.

The ornament of the Deerhurst font consists entirely of a diaper of Celtic design, but in other examples of adornment of Celtic design there is an admixture of decoration of another class. At Llangristiolus (Anglesey) (Fig. 24) a band of interlacing lines is enclosed in an arcade of Norman character, while in some splendid and

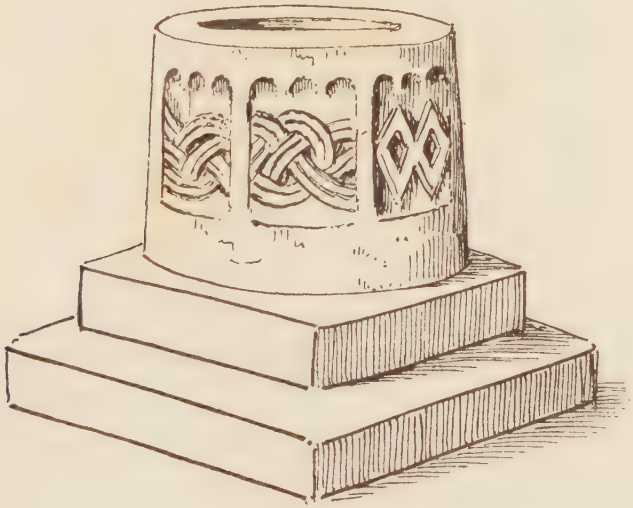

Fig. 24.—Llangristiolus (Anglesey).

very ornate early fonts, decoration derived from Celtic models is mingled with elaborate figure-sculpture. Notable instances are at Chaddesley Corbet (Worcs), Stottesdon (Salop) (Fig. 26), Eardisley (Hereford) (Fig. 22), Castle Frome (Hereford) (Figs. 27, 28), Holdgate (Salop) (Fig. 29), Brecon Priory, and Locking (Som). Interlacing patterns from a Celtic source are also a feature of the very handsome group of Norman fonts found in West Norfolk (see below, p. 124).

(2) Early Fonts with Ornament influenced by Classic Design

In some cases the ornament of Norman fonts shows an affinity, not so much with the interlacing patterns that characterise early Celtic art, but rather with Classic design. The very interesting font at Hen-Eglwys (Anglesey) (Fig. 25) has a band of key-pattern round the upper part of the bowl, and the adornment

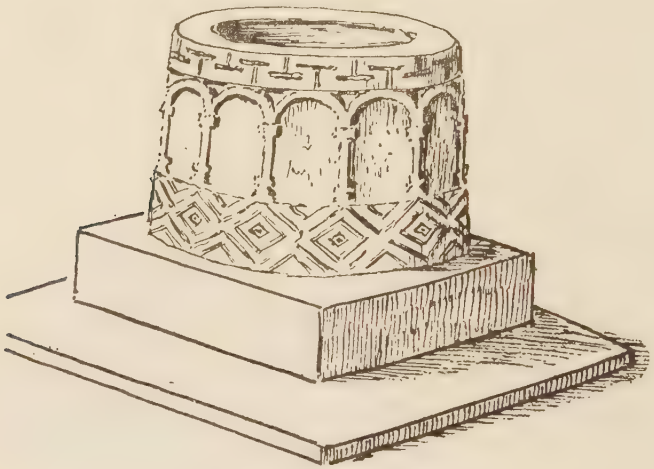

Fig. 25.—Hen-Eglwys (Anglesey).

of its lower part occurs also in a slightly different form at Trefdraeth (Anglesey). Of more flowing character but with decided Classic feeling about it is the ornament in high relief on the fonts at Llangeinwen and Llanidan (Anglesey) (Fig. 30), Maids Moreton (Bucks), Tortington (Sussex), Wold Newton (Yorks), and in the graceful Devonshire examples at Bishops Teignton and South Brent. Akin to these last is the adornment of the small Cornish group of fonts executed in the stone known as green catacleuse (see below, p. 133). An

FIG. 26. STOTTESDON.

FIG. 27. CASTLE FROME.

facing p. 54.

Fig. 28. CASTLE FROME.

Fig. 29. HOLDGATE.

facing p. 55.

elaborately sculptured Norman font-bowl with ornament in high relief and of Classic character occurs at St. Woolos, Newport (Mon).

(3) Early Fonts with Bands of Scroll-work

Akin to the classes above described are those fonts which have for their adornment bands of scroll-work.

Fig. 30.—Llanidan (Anglesey).

In some cases we find a wide horizontal band of such ornament practically covering the whole bowl, as at East Tuddenham (Norfolk), Little Snoring (Norfolk), and the old font at Chipping Campden (Glos), now disused and built into the east wall of the south aisle. In the same category may be placed the very much worn and defaced bowl of the font at Chesterfield (Derbyshire). Perhaps the handsomest of all fonts bearing ornament

of this kind is that at Great (or West) Shefford (Berks) (Fig. 31), where the whole bowl is encircled by parallel bands of scroll-ornament and scalloped at the bottom. More common are examples where one band of scroll-ornament encircles the bowl. Sometimes a band of such ornament occurs at the top of a bowl having other ornament below, as at Deerhurst (Glos) (Fig. 21), Wansford

Fig. 31.—West Shefford (Berks).

(Northants), or Hook Norton (Oxon); more often it forms the only adornment of a plain round bowl, as at Whitstone (Devon). More rarely such scroll-work is found as a band at the base of the bowl, as at Bempton (Yorks), and we have it exceptionally at Leckhampstead (Berks) in both positions—at the top and the base. A large Norman font at St. Issells (Pem) has a square bowl with a panel of scroll-like ornament upon each side.

Fig. 32. NORTH GRIMSTON.

Fig. 33. COLESHILL.

facing p. 56.

FIG. 34. KIRKBURN.

FIG. 35. EWELME.

facing p. 57.

(4) Early Fonts with Figure-sculpture

Elaborate figure-sculpture, generally somewhat rude in execution, occurs in early fonts that are also ornamented with interlacing designs, as at Chaddesley Corbet (Worcs), Stottesdon and Holdgate (Salop) (Figs. 26 and 29), and Eardisley and Castle Frome (Hereford) (Figs. 22 and 27, 28). Similar figure-sculpture also occurs on a good many fonts of the eleventh century, its details or the character of the ornament connected with it clearly indicating the Norman period. This early figure-sculpture may be classified according to the subjects represented :

(*a*) *Grotesque Animals.*—Some font-bowls have carvings of grotesque animals or dragon-like monsters, as at Chaddesley Corbet (Worcs), and as in the case of several of those belonging to the Tournai marble group of fonts (see below, p. 133). Such monsters are evidently akin to those represented on earlier monuments such as stone crosses, a good example remaining in the converted font-bowl at Melbury Bubb (Dorset) (Fig. 5).

(*b*) *Pictorial Representations.*—Sometimes grotesque monsters appear not as isolated figures, but take their place in a vividly depicted scene, and are shown as in conflict with, or as being hunted by, man. The finely executed fonts at Eardisley (Hereford) (Fig. 22) and Alphington (Devon) have representations of this kind mingled with scroll-work and interlacing lines. Such pictures upon a font were probably intended to set forth man's subjugation of the powers of evil—an appropriate subject for the laver of regeneration. No doubt the same thought underlies the elaborate and much-discussed figure-sculpture of the fine Norman font-bowl at Stone (Bucks) (Fig. 15), where man is shown taming fierce creatures. There is still less doubt that this idea is

embodied in the font at Avebury (Wilts), where the triumph of grace through the ministry of the Church is set forth by the figure of a bishop slaying the Serpent, and at East Haddon (Northants) by the figure of a knight with a cross upon his shield slaying a dragon. Or the idea of conflict to which the Christian is pledged in Baptism is set forth by man striving with man, as in the wrestling scene upon the Cowlam font (Yorks). From symbolical representations such as those just referred to, it was natural that early sculptors should pass to depicting scriptural scenes.

The Baptism of our Lord, frequently represented in early Christian times, is depicted on fonts belonging to the Norman period at Bridekirk (Cumberland), Castle Frome (Hereford), St. Nicholas' Brighton, and Kirkburn (Yorks). At Bridekirk (Fig. 19) our Lord is immersed in the water up to the waist, the Baptist's right hand is stretched out in the act of affusion, while in his left hand is held a vessel containing the oil for the chrism, and the Holy Spirit in the form of a dove is bending over our Lord. On the font at Castle Frome (Hereford) (Fig. 27) the same subject is treated very graphically, though in a more conventional manner. The water of Jordan appears as a circular pool, in which fishes are swimming, with Christ seated in its centre. St. John Baptist wears a girded alb with a maniple upon his right arm, and the representation is evidently influenced by the ceremonial of the sacrament, as administered in a circular font-bowl, with which the sculptor was familiar. The dove hovers over Christ, and the Divine hand is extended in benediction from above.

Since Baptism is the sacrament of our re-creation in the Second Adam, it is natural that subjects relating to the *Creation of the First Adam and the Fall* should

find a place in the figure-sculpture of the font. The font at East Meon (Hants) is a notable example. On one side is shown the creation of Eve and God's command not to eat of the fruit of the Tree. Adjoining on the same side is a representation of the Fall, with Eve receiving an apple out of the jaws of the Serpent, which is coiled in the branches of a tree with conventional foliage. On the adjacent side is the expulsion from Eden, and the subsequent labour of our first parents is indicated by the figures of Adam being taught to dig by an angel who holds a spade, and of Eve employed with her distaff. Other representations of the Fall figured on Norman fonts are referred to below (p. 78).

Scenes from the life of our Lord are not infrequently portrayed upon fonts of the Norman period :

The Adoration of the Magi, *the Massacre of the Innocents*, and *the Flight into Egypt* at Ingleton (Yorks) (see also below, p. 78). *The Temptation* at Cottam (Yorks). *The Last Supper* at St. Nicholas' Brighton and at North Grimston (Yorks)—the latter a crude representation (Fig. 32). The cylindrical font at Brighton has bands of ornament characteristic of the Norman style, and a very finely executed representation of the institution of the Holy Eucharist. Our Lord and the Apostles are shown seated behind a draped table. Only six Apostles are represented, three on each side of Christ, the rest of the font being taken up by other sculptured scenes (see below, pp. 60, 61). Our Lord's features differ from the conventional likeness in that He has no full beard, but a bare chin with a small beard of the " imperial " type. He is depicted in the act of consecration, the left hand resting upon a flat loaf on the table, and the right hand raised over a chalice in the act of benediction.

The Crucifixion, which is rudely represented upon

a font at Wattenscheid (Westphalia) as early as 1000 A.D., is figured upon a Norman font at Coleshill (Warwick), together with arcading and scroll-work characteristic of the period (Fig. 38). The crucifix is contained within an ornamental circle, and the attendant figures of our Lady and St. John are behind the circle, partly within and partly without it.

The Descent from the Cross is sculptured on the font at North Grimston (Yorks) and *the Ascension* at Kirkburn (Yorks). On the last-named font is also represented our Lord's charge to St. Peter, with the delivery of the keys.

Besides Scriptural scenes, *the lives of the Saints* sometimes furnish subjects for the adornment of fonts: The martyrdom of *St. Andrew*, of *St. Laurence*, and the incident of *St. Margaret and the Dragon* are vividly presented on the font at Cottam (Yorks). But of stories of the saints, it is those connected with the life of *St. Nicholas* that figure most frequently on fonts. The font of Winchester Cathedral, besides the forms of monsters which are common to it and other members of the Tournai marble group (see below, p. 133), has upon two of its sides vivid representations of stories connected with St. Nicholas. Upon the west side of the bowl the saint restores to life three boys who had been murdered by an innkeeper that he might make their bodies into sausages. Other figures upon the same side illustrate the journey of a nobleman to offer a cup to St. Nicholas in thanksgiving for the birth of a son, the drowning of the son and loss of the cup on the voyage, and the restoration of both by the saint. On the south side of the bowl of the same font St. Nicholas is depicted giving dowries to the daughters of a poor nobleman to enable them to marry.

Another incident in the story of St. Nicholas is the subject of one of the panels on the font at St. Nicholas'

Brighton. Some pilgrims started upon a voyage to visit the saint. To them appeared a woman who handed them a vessel of ointment bidding them carry it to the church. The woman was an evil spirit in disguise, and what she gave them was a fire-ball intended for the destruction of St. Nicholas' sanctuary. But the saint appeared and bade the mariners cast the object into the sea, whereupon it burst into flame.

Adjoining this is a much smaller panel containing only two figures, the subject of which is doubtful. Two of the scenes, out of the four depicted on the font, are Biblical, viz. the Baptism of our Lord and the Last Supper. Probably this one, like the last described, is intended to represent something connected with St. Nicholas. A man is shown kneeling upon his right knee and apparently offering to a seated figure a round object like a cake, which rests upon a cloth in his left hand. This sculpture has proved a puzzle to antiquaries who have described this font, but it is quite likely that it has reference to what used to be known amongst sailors as "St. Nicholas' bread." Until quite recent times Greek sailors took to sea small loaves known by this name, which they would throw into the waves in time of storm.

(*c*) *Symbolic Animals.*—Besides the grotesque or dragon-like animal forms which occur on early fonts (see above, p. 57), some animal sculpture is evidently intended to be symbolic. The most obvious examples are those where the symbolism has an evident Scriptural basis. Thus the *Agnus Dei* is figured upon the fonts at Stottesdon (Salop) (Fig. 26), Kirkburn (Yorks), and Thames Ditton (Surrey).

The *Serpent*, in accordance with Genesis iii., stands for the evil spirit, and is shown in representations of the Fall upon early fonts at East Meon (Hants), and Fincham (Norfolk). It is probable also that serpentine or dragon-

like forms which are sometimes depicted in conflict with man are intended to stand for the powers of evil. Examples occur at East Haddon (Northants), Avebury (Wilts), and Eardisley (Hereford) (Fig. 22). A serpent is depicted at Hinton Parva (Wilts) with birds (doves) and fishes symbolising the conflict between Christian souls and the power of evil. The wooden font at West Wycombe (Bucks) (Fig. 36) also has doves pursued by a serpent.

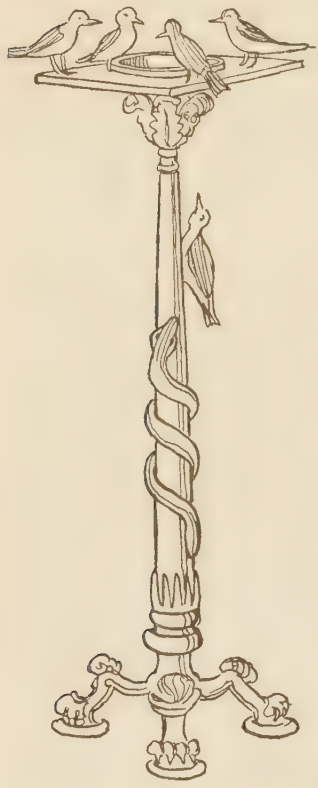

Fig. 36.—West Wycombe (Bucks).

The *Lion* has in Scripture a double symbolism. It may sometimes stand for the power of Christ as the Lion of Judah in accordance with Rev. v. 5, but appears to be used more often to typify the evil spirit who "goeth about as a roaring lion seeking whom he may devour" (1 St. Pet. v. 8). Lions are sometimes represented around the base of early fonts, as in the very ancient example at Wattenscheid (Westphalia). In this position they would seem to stand for the powers of evil, and are thus figured beneath the font as being at the laver of regeneration baulked of their prey. It agrees with this interpretation of the symbolism of the lions that in some later fonts also creatures representing powers of evil are figured around the bases of fonts (see below, p. 117). That in the fine font of St. Mary's Stafford the fierce-looking lions

stand for evil spirits is rendered clear by the inscription upon the font—DISCRETUS NON ES SI NON FUGIS, ECCE LEONES—"You are a fool if you do not flee; look out for the lions!" (see below on Inscribed Fonts, p. 164). These lions at Stafford are boldly sculptured and vividly portrayed, as are also the four detached and Byzantine-

FIG. 37.—LLANARTH (CARDIGAN).

looking lions séjant grouped around the base of the Norman font at Hereford Cathedral. The old font dilapidated and disused but now recovered and set up within the church at Llanarth (Cardigan) (Fig. 37) has also prowling round its base four magnificent lions in bold relief, whose stealthy movement is very naturally indicated. At Shobdon (Hereford) beneath a plain font-

bowl are large figures of lions of highly conventional form that encircle the pedestal. Other examples are much less finished and artistic than those already mentioned. At Crowan (Cornwall) and at St. Ives in the same county lions of conventional and somewhat rude form are indicated upon the font pedestals in low relief. Beasts resembling lions are also sculptured upon the sides of the square font-bowl at St. Peter's Ipswich (see below on Tournai Marble Fonts, p. 133), though in that case their symbolism is uncertain.

In this category of animal figures for whose symbolism there is Scriptural warrant we must include the emblems of the four Evangelists. The four living creatures with wings and having the faces of a man, a lion, an ox, and an eagle respectively, which were seen by St. John in his heavenly vision (Rev. iv. 6, 7), were at an early period in Christian art used as emblems of the Evangelists. They occur on a good many fonts of the later mediæval period in England, and are especially frequent amongst the figure-sculpture of the fine East Anglian fonts of the fifteenth century (see below, p. 112), but are comparatively rare upon earlier fonts. The splendid font at Castle Frome (Hereford), already referred to for its adornment of Celtic character and its representation of Christ's baptism (Fig. 27), has also the symbols of the Evangelists upon its bowl, carved in high relief, and vividly though crudely portrayed. The illustration (Fig. 27) shows the ox of St. Luke and the hinder part of the lion of St. Mark.

There are two Welsh fonts of the Norman period upon which the Evangelistic symbols also appear. The interesting font-bowl at Llanfair-Clydogau (Cardigan) (Fig. 38) was at one time disused and cast away, but has been recovered and, after being kept for some time within the church, is now again set up for its sacred use,

though the plain square pillar of white brick upon which it stands is the reverse of beautiful. The bowl, which has evidently experienced exposure and rough usage, bears at about equal distances representations of four strange-looking figures. These have been misunderstood and

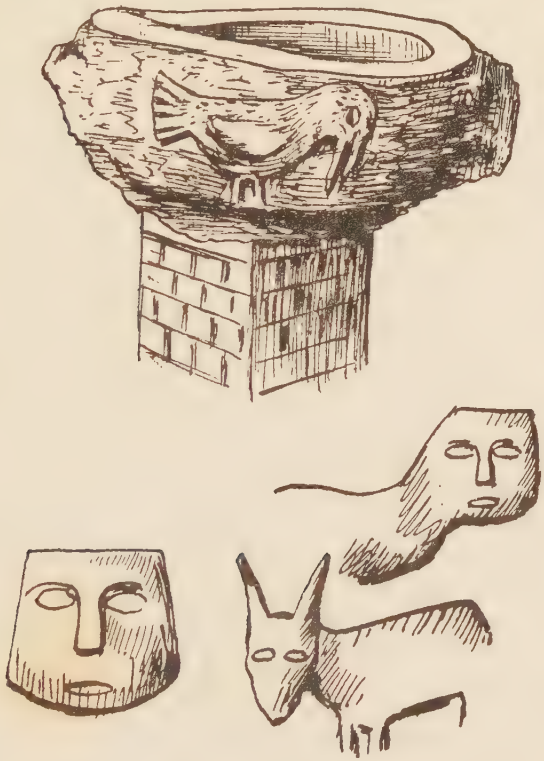

Fig. 38.—Llanfair-Clydogau (Cardigan).

wrongly described by those who have written upon the antiquities of Cardiganshire[1]; but there can be no

[1] Meyrick (*History and Antiquities of Cardigan*, p. 221) and Eyre Evans (*Cardiganshire*, p. 216) had no idea of the meaning of the figures. Horsfall Turner (*Walks and Wanderings in County Cardigan*, p. 245) was content to repeat their descriptions, though he examined the font through a window of the locked church.

doubt that they are intended for the emblems of the Evangelists. The man (a face only), the lion, and the ox are conventional in form, and especially is this so in the case of the lion, who would not be recognisable as such were it not for his companion figures. The eagle of St. John, however, is a fine bird in bold relief, and in better preservation than the other figures.

The Lampeter font was removed from the old parish church on its demolition in 1822, and eventually found a resting-place at the chapel-of-ease at Maestir, about two miles distant. The bowl is externally square, and at the angles are figures which are clearly the symbols of the four Evangelists. They are in high relief, and the carving is in general almost as sharp as when first executed, though the ox of St. Luke has suffered from exposure. The workmanship of this font is altogether superior to that of the one at Llanfair-Clydogau, and differs from it in indicating clearly the wings belonging to the four creatures.

In the fine group of Tournai Marble Fonts (see below, p. 133) various creatures are sculptured upon the sides of the bowls, and, in two cases, some of the Evangelistic emblems find a place amongst them. The west side of the font at St. Michael's Southampton has the eagle of St. John, the lion of St. Mark, and the angel of St. Matthew; each creature is winged and has a nimbus, while the eagle has a book between its talons to make the symbolism still more clear. Amongst the griffons carved upon the font at Lincoln Cathedral are two creatures whose feet rest upon books, and which are probably intended to stand for the lion of St. Mark and the ox of St. Luke.

Doves in Christian symbolism stand sometimes for

disciples of Christ in accordance with our Lord's words as recorded in St. Matt. x. 16. The sacramental sustenance of the Christian soul seems, therefore, to be indicated on the Winchester font, where doves are shown feeding upon bunches of grapes, and upon the font at St. Mary, Bourne (Hants), where they are represented as drinking from cups (see below on Tournai Marble Fonts, p. 133). The birds figured side by side with a serpent and fish on the font at Hinton Parva (Wilts) evidently stand for Christian souls. Symbolic doves appear on the early font at Castle Frome (Fig. 28), and also occur upon the curious wooden post-Reformation font at West Wycombe (Bucks) (Fig. 36).

Of symbolic animals outside the range of Biblical symbolism the most noteworthy is the *Fish*. Though no precise symbolic meaning is attached to this creature in the New Testament, it appears in close connection with our Lord on the occasions of His miraculous feeding of the multitude, and was often used as an emblem by the earliest Christians, being frequently figured in the catacombs, and engraved upon articles in common use, such as seals and rings. The fish is treated as an emblem of our Lord Himself by Tertullian, and St. Augustine (*De Schism. Donat.*, III. 2) explains that the fish was taken to stand for Christ because in Greek the initial letters of the phrase "Jesus Christ the Son of God, Saviour" spell the word ΙΧΘΥΣ, i.e. Fish. It was natural that fishes should also be taken as symbolic of Christian people, for they are born anew in the water, as Tertullian explains (*De Baptismo*, i.): "We smaller fishes, after the example of our Fish (Christ), are born in the water, and it is only by continuing in the water that we are safe." A further reason for comparing Christian people to fishes was found by early Fathers

in the fact that they are brought into the Church by the Apostolic preaching, just as fish were caught in miraculous draught by the disciples in the New Testament whom Christ called to be fishers of men. The figure of the fish naturally appears in baptismal scenes, as in the representation of the baptism of our Lord in the Catacomb of St. Callixtus (Fig. 1), and upon the font at Castle Frome (Hereford) (Fig. 27). The fish as typifying

Fig. 39.—Interior of Font-bowl at Ramsbury (Wilts).

Christ or the Christian is figured upon the fonts at Hinton Parva (Wilts), Stone (Bucks) (Fig. 15), and Slaugham (Sussex), while the font at Ramsbury (Wilts) (Fig. 39) is unique in having life-like representations of fishes carved within the bowl, so that they appear to swim in the baptismal water, and suggest the thought expressed by Tertullian, and quoted above, as to the Christian being born in the element of water.

The *Salamander* is another symbolic animal that sometimes appears upon fonts. This creature was supposed to be generated and to exist in the element of fire, and hence it was looked upon as typical of the Christian, who is baptized with the Holy Ghost and with fire (St. Luke iii. 16), or it was thought emblematical of the Christian, who by grace imparted at the font is able to resist the fire of temptation (1 St. Pet. i. 7, iv. 12). The salamander appears side by side with the fish upon the font-bowl at Stone (Bucks) (Fig. 15), and as supporting the small subsidiary bowl of the font at Youlgrave (Derby) (Fig. 20). On the north side of the square bowl at Winchester Cathedral are three medallions, each containing a creature, the outer ones representing birds (doves) and the centre one a salamander (see below on Tournai Marble Fonts, p. 133). Creatures generally thought to be salamanders also encircle the base of the otherwise plain font at Salehurst (Sussex), though these last might represent demons, powers of evil being very often represented beneath the bowl of the font, as being overcome by the grace of the sacrament (see pp. 117, 118). It is quite likely also that some of the creatures shown upon elaborately adorned members of the Bodmin group of Cornish fonts (see p. 126) may be intended for salamanders.

Signs of the zodiac, which appear in the mouldings of some Norman doorways, as at Iffley (Oxon), are also sometimes represented amongst the figure-sculpture of the font. Sagittarius appears upon the bowl at Darenth (Kent) and at Hook Norton (Oxon), in the latter case in connection with Aquarius. The fine leaden font at Brookland (Kent) has the signs of the zodiac round the upper part of the bowl.

Figures emblematic of the occupations of the months occur in connection with the signs of the zodiac on

the font at Brookland just referred to. They are as follows :

January : a double-faced figure (Janus) with goblet in hand ; Aquarius above.
February : ploughing ; Pisces above.
March : pruning ; Aries above.
April : grafting ; Taurus above.
May : hawking ; Gemini above.
June : mowing ; Cancer above.
July : haymaking ; Leo above.
August : reaping ; Virgo above.
September : threshing ; Libra above.
October : treading the winepress ; Scorpio above.
November : tending swine ; Sagittarius above.
December : killing an animal for food ; Capricornus above.

At Burnham Deepdale (Norfolk) the occupations of the months are somewhat differently depicted.

January : drinking.
February : seated warming by a fire.
March : digging.
April : pruning.
May : outdoor processions or games, indicated by a figure bearing a flag.
June : weeding.
July : mowing.
August : gathering sheaves in harvest.
September : threshing.
October : vintage.
November : pig-killing.
December : feasting at table.

It is to be noted that in both these fonts at Brookland and Burnham Deepdale the various emblems and scenes depicted are each one contained within a bay of a shallow arcade (see below on the combination of architectural features with figure-sculpture, p. 77).

Amongst fonts adorned with figure-sculpture there are some that are difficult to classify. More or less conventional figures sometimes form a principal part of the ornament, yet these do not appear to be connected so as to form any pictorial representation, nor is their symbolism by any means clear, so that they may be merely decorative figures. A good example of this sort of ornament is seen at Locking (Som), where the angles of a square bowl are formed into upright human figures,

whose arms, stretched out at right angles to their bodies, extend around the font. The rest of the surface of each side of the bowl is taken up with typical scroll-like ornament of the Norman period. At Curdworth (Warwick) is another curious example of rude and early figure-sculpture, where figures (apparently of ecclesiastics) whose hands and feet are their dominant features occupy the whole surface of the bowl over a large part of its extent. The font at Stoke Canon (Devon) has some figure-sculpture remarkable for boldness of design, but the rudeness of its execution and the rough usage it has been subjected to render it difficult to give a meaning to the figures. The bowl, which is practically cylindrical, is divided into four compartments by animals with their heads downward, the compartments between having crosses of interlacing lines. The pedestal is of slightly smaller dimensions, having at the angles under the animals figures with arms uplifted, supporting the bowl, and four other figures between these, a good deal mutilated and difficult to interpret.

(*d*) *Fonts with Sculptured Heads.*—There is a widely distributed type of font whose ornament consists of human heads, generally four in number and placed at approximately equal distances apart around the bowl. The significance of these carved faces is very uncertain, and the fact that they are found over a wide area forbids us to seek any restricted explanation, or to see in them a representation of local legend. I think, however, it is possible to give a reasonable account of their origin. Early round font-bowls sometimes have projections or bosses, roughly formed but resembling handles. Thus a font at St. John's Hospital, Canterbury, which is certainly a very early one and possibly pre-Conquest, has a single projection which has been worked into the form of a blind cup-handle. At St. Germoe (Cornwall)

is a cup-like bowl with a long projection corresponding to a handle and a round boss which has been worked into the rough semblance of a human face. But a more common type has four equidistant projections giving the appearance of rude handles, and bowls of this kind may be seen at Llanmerewig, Pennant Melangell, and Snead (Montgomeryshire), and at Chirbury (Hereford). Then a little later, when more ornate fonts were desired, the four projecting bosses would invite decoration, and their shape and outline would very naturally suggest to the craftsman that he should form them into the likeness of a human head. This is probably how the type of font with four heads or faces at about equal distances around the bowl arose. Good examples may be seen at Llanwrthwl (Brecon) (Fig. 7), Tintagel (Cornwall), Rhayader (Radnor), St. Harmons (Radnor), and Silian (Cardigan). If this suggestion as to the development of this class of font is correct, it would appear that there is no special symbolism attaching to the decoration of a font with four heads, nor need we suppose that the faces were intended to represent any particular persons or characters, though at Pencarreg (Carmarthen) the fact that one head is crowned, while another is tonsured, seems to indicate that these heads stand for a king and an ecclesiastic respectively. Sculptured heads occur at the angles of square bowls that are otherwise richly ornamented at Aston-le-Walls (Northants), Tickencote (Rutland), and Palgrave (Suffolk), and are prominent features of types of fonts that form the splendid Launceston and Bodmin groups in Cornwall (see below, p. 126). Four heads also occur in connection with an ornamental border, as at West Haddon (Northants), St. Enodor (Cornwall), and Cenarth (Carmarthen). In the last case the bowl is round and has ornament in relief of a very simple festoon form, irregu-

larly executed; within the loops at four points are faces also, in relief, and at one of these points where the loop is extra large there are two faces instead of one. The much mutilated bowl at Llanllwchaiarn (Cardigan) shows a kindred design upon a square bowl with a shallow arcading and a head at each angle. While the number of heads is subject to some variation, the usual number is four, as also in some French examples such as Chéreng (Nord), Magneville (Manche), and Notre-Dame, Etampes. Occasionally the four heads are disposed around the base instead of upon the bowl, as at North Burton (Yorks) and Treneglos (Cornwall), and four heads occur exceptionally around the lower rim of a circular bowl at Alderley (Ches), a design copied in the modern font at Prestbury in the same county. The round bowl at Cenarth (Carmarthen) has, however, five heads, as noted above, while the oblong font at Llanfair-y-Cwmmwd (Anglesey) has six. The fonts at Berrington (Salop) (Fig. 43) and South Milton (Devon) have a larger number disposed at intervals round the bowl, while at Llanwenog (Cardigan) (Fig. 40) the adornment consists of a ring of twelve large faces, all alike, which cover the whole surface of the bowl and are indicated only by comparatively shallow lines. Somewhat analogous is the font at Holt (Worcs), where large grotesque heads mingled with interlacing scrolls surround the bowl, and grotesque heads with scroll-work are not uncommon on Norman fonts, as at Castle Rising (Norfolk). Heads frequently appear as an ornament of fonts subsequent to the Norman period, as at Castlethorpe (Bucks), where they are two only, and on the octagonal font at Exton (Rutland), one at each angle. Winged heads figure commonly as supporting the bowls of fifteenth-century fonts (see below, p. 110), and the four heads reappear as characteristic adornments of

Fig. 40.—Llanwenog (Cardigan).

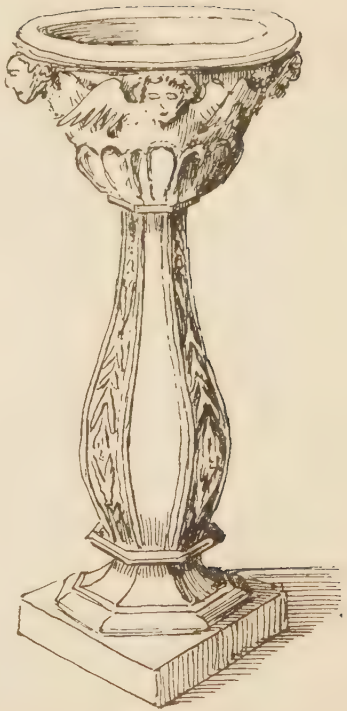

Fig. 41.—Werrington (Devon).

post-Reformation fonts of Classical design, as at Tunbridge Wells, Werrington (Devon) (Fig. 41), Billericay (Essex), St. Mary's Bungay (Suffolk), and Exeter Cathedral.

(5) Fonts with Architectural Ornament of the Norman Period

(*a*) *Arcaded Fonts.*—It was frequently the fashion of Norman builders to adorn a blank wall-space with a reproduction on a reduced scale of the pillars and arches characteristic of their style. A miniature arcade was thus sometimes employed as a decorative feature of an interior wall-surface, as in the aisles of Peterborough Cathedral, and in the chancel of Stow (Lincs). The belfry stage of towers of the Norman period was often treated in a similar manner, as at St. John's Devizes, St. Clement's Sandwich, and Corringham (Essex). It was therefore quite natural that the sides of large square Norman font-bowls should invite this kind of treatment, so that we find it characteristic of a large number of the fonts of the period. In some cases the arcading is rather rudely represented by a succession of shallow sunk panels with semicircular heads. Often this kind of arcading forms the only adornment of a font-bowl, as in the following examples :

Taplow (Bucks) (fragment preserved).
Egloshayle (Cornwall).
St. Mary's Dover.
Adisham (Kent).
Hougham (Kent).
River (Kent).
Tilmanstone (Kent).
Cantley (Norfolk).
Coltishall (Norfolk) (Fig. 42).
Reepham (Norfolk).
Amberley (Sussex).
Aldingbourne (Sussex).
Bosham (Sussex).
St. Olave's Chichester.
Felpham (Sussex).
Lurgashall (Sussex) (fragment preserved).
Pulborough (Sussex).
Warnham (Sussex).
Wiggonholt (Sussex).

Sometimes such arcading occurs together with other forms of ornament upon the same bowl, as at :

East Guldeford (Kent).
Shipdham (Norfolk).
Warham All Saints' (Norfolk).
Barnham (Sussex).
Pagham (Sussex).
New Shoreham (Sussex) (Fig. 45).

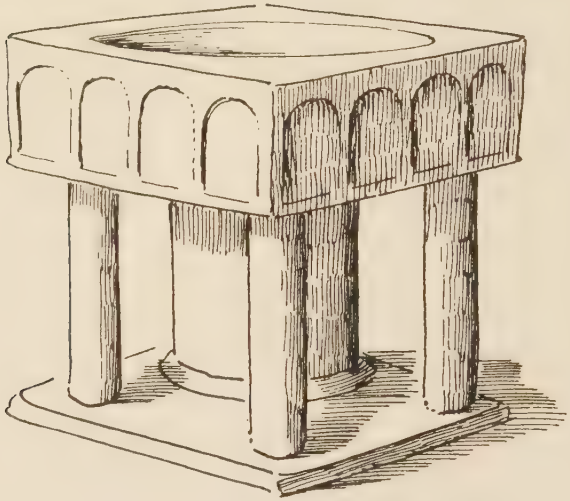

Fig. 42.—Coltishall (Norfolk).

Frequently an arcade in relief, imitating closely the structural arcade of the period, adorns a Norman font-bowl, as in the following cases :

Clewer (Berks).
Upton (Bucks).
Drayton Beauchamp (Bucks).
Whitchurch (Hereford).
Llandrinio (Montgomery).
Brize Norton (Oxon).
Brooke (Rutland).
Manton (Rutland).
Hemingford Abbots (Hunts).
Binstead (Sussex).
Tortington (Sussex).
St. Helen's York.
Hemingbrough (Yorks) (Fig. 46).
Rillington (Yorks).
Ayton (Yorks).
Bessingby (Yorks).
Hinton Parva (Wilts).

Sometimes, as in other Norman decorative work, the

Fig. 43. BERRINGTON.

Fig. 44. BAKEWELL.

facing p. 70.

FIG. 45. NEW SHOREHAM.

FIG. 46. HEMINGBROUGH.

facing p. 77.

semicircular arches of an arcade are made to interlace, as in the fonts at :

Purley (Berks).
Llanfihangel Abercywyn (Carmarthen).
Tidmarsh (Berks).
East Horndon (Essex).
Sandridge (Herts).
St. Ives (Hunts).
Oakham (Rutland).
Great Durnford (Wilts).

And such interlacing arcades occur as a minor feature with a great deal of ornament of other kinds upon the same bowl in such examples as :

Bere Regis (Dorset).
St. Martin's Canterbury (Fig. 2).
Lullington (Somerset) (Fig. 102).
Avebury (Wilts).

In some very beautiful and richly adorned fonts of the Norman period figure-sculpture is combined with an arcade. The figures are generally representations of saints, and are unconnected one with another, each figure occupying a bay, as at :

Avington (Berks).
Orleton (Hereford) (Fig. 47).
Wansford (Northants) (Fig. 48).

Belton (Lincs) has within its arcade some conventional ornament, a grotesque animal, and a series of human figures, one of whom, in allusion to the name of the place, is shown as ringing bells. To these we should add the group of three fonts, evidently produced by the same hand, or by the same school of workmen, at Hereford Cathedral, Micheldean (Glos), and Rendcombe (Glos) (Fig. 49). In these cases the figures are intended to represent the Apostles, each being distinguished by his emblem. The two closely related fonts of Stanton Fitzwarren (Wilts) (Fig. 50) and Southrop (Glos) also have a full-length figure within each bay of an arcade. They belong to a later period of the Norman style, and have the arches of trefoil shape ; each figure is an armed

knight contending with some monster, and is intended to stand for a Christian virtue battling with a vice. Figures within arcading also form a frequent manner of ornament for font-bowls that are cast in lead (see below on leaden fonts, p. 144).

Sometimes the figures contained within an arcade are to be taken together as forming a scene. Upon the rudely sculptured bowl at Kirkby (Lincs) the Fall and Expulsion from Eden is shown in this way. At Cowlam (Yorks) (Fig. 56) are similarly represented the Adoration of the Magi, the Massacre of the Innocents, and our Lord's Baptism. At Oxhill (Warwick) the figures of Adam and Eve and the Tree occupy three bays of an arcade, and on the square bowl at Fincham (Norfolk) the Fall is similarly represented. This font has three bays of an arcade upon each side. St. Joseph, the Blessed Virgin, and the Holy Child in the Manger occupy one side. Above the Child the heads of an ass and an ox are seen, while above them again shines the Star, and upon the adjoining side of the bowl the Three Magi, with crowns on their heads, approach bearing their gifts. The fourth side of this very interesting font shows us under the centre arch Christ being baptized, with St. John Baptist in the right bay and the figure of a bishop in the left bay of the arcade. The font of St. Nicholas' Brighton, already alluded to for its remarkable figure-sculpture, has in one of its smaller compartments Christ's Baptism within an arcade.

In a few cases emblems, instead of figures, are contained within each bay of an arcade. The bowl at Yapton (Sussex) has long crosses disposed in this manner, and there is a very similar example at Alfold (Surrey). At Enborne (Berks) and at Sherburn (Yorks) each bay of an encircling arcade is occupied by a staff, the heads of the staves assuming a variety of forms, some of these

figures at Enborne being apparently representations of the crosses erected in early times in churchyards or by the wayside.

(*b*) *Cable Ornament.*—The great variety of ornament employed by the Norman builders in the mouldings of their arches proved also a fertile source of suggestion for the adornment of the font. A band of cable ornament was very frequent at this period, and sometimes was the sole adornment of the font, as in the examples at :

Bierton (Bucks).
Egloskerry (Cornwall).
Launcells (Cornwall).
Tremaine (Cornwall).
Wick (Glam).
Tresmere (Cornwall).
Notgrove (Glos).
Folkton (Yorks).
Backwell (Somerset).
Congresbury (Somerset).

In at least one example a huge band of cable encircles the whole of a tub-like font—viz. at Mapledurham (Oxon). But the examples are much more numerous where a cable moulding occurs with more or less ornament of another character belonging to the same period, as at :

Avington (Berks).
Clewer (Berks).
Mevagissey (Cornwall).
Morwenstow (Cornwall).
St. Sithney (Cornwall).
St. Stephen-by-Launceston (Cornwall).
Stratton (Cornwall).
Bishops Teignton (Devon).
Combe-in-Teignhead (Devon).
South Brent (Devon).
Bideford (Devon).
St. Mary Steps (Exeter).
South Milton (Devon).
Chickerell (Dorset).
Mawdlam (Glam).
Eardisley (Hereford) (Fig. 22).
Kington (Hereford).
Wormley (Herts).
Abergavenny (Mon).
East Tuddenham (Norfolk).
Thame (Oxon).
Lamphey (Pem) (Fig. 51).
St. Mary's Pembroke.
Uzmaston (Pem).
Berrington (Salop) (Fig. 43).
Upton Cresset (Salop).
Alfold (Surrey).
Tortington (Sussex).
Wyre Piddle (Worcs) (Fig. 55).
Sherburn (Yorks).
Wold Newton (Yorks).
North Grimston (Yorks) (Fig. 32).

(*c*) *Zigzag Ornament.*—The zigzag or chevron, so characteristic an adornment of arches in the Norman

style, appears, as we should expect, as an ornament of the font. It is well seen in such examples as :

Incised upon the bowl :
Iver (Bucks).
Barsham (Suffolk).
Steyning (Sussex).
Kingsclere (Hants).
Thetford St. Mary's.
Bangor-Teifi (Cardigan).
St. Sithney (Cornwall).
Stratton (Cornwall).

Upon the stem :
Hartland (Devon).
Hemel Hempstead (Herts).

In relief upon the bowl :
Clewer (Berks).
Purley (Berks).
Ruan Minor (Cornwall).
Ampney St. Mary (Glos).
Wyre Piddle (Worcs) (Fig. 55).

In panels on the bowl :
St. Lythan's (Glam).
West Thorney (Sussex).

It occurs at Bessingby (Yorks) in the greatest profusion, where it is arranged in patterns within the bays of an arcade, the arcade itself, and even the rim of the font, being also covered with it. The font at Rothley (Leics) may also be considered as receiving its adornment which covers its whole surface, by an application of zigzag on a large scale.

(*d*) A normal ornament of arch-mouldings which occasionally appears upon fonts is the *nail-head*, bands of which are used to form the appearance of a large cable at Mapledurham (Oxon), and which encircles the bowl of the octagonal font at Llandrillo-yn-Rhos (Carnarvon).

(*e*) A *star* ornament, commonly enclosed within a circle, is not infrequent on fonts of this period, and is effectively used in such examples as Lamphey (Pem) (Fig. 51), Mevagissey (Cornwall), and Bere Regis (Dorset). A large star upon the side of the bowl is also a characteristic feature of the Launceston group of fonts in Cornwall (see below, p. 126).

(*f*) *Bosses* are curiously made to serve as the chief

Fig. 47. ORLETON.

Fig. 48. WANSFORD.

facing p. 85.

Fig. 49. RENDCOMBE.

Fig. 50. STANTON FITZWARREN.

facing p. 41.

ornament of the early font at Llanfair-Orllwyn (Cardigan) (Fig. 52), and somewhat similar ones are disposed round the lower part of the bowl at Stanton St. Quintin (Wilts). Bosses occupy the centres of panels in the highly ornate font at Wormley (Herts), and alter-

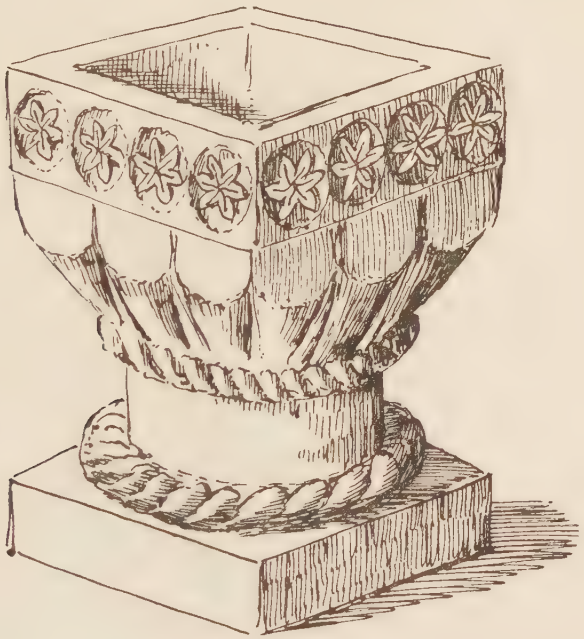

Fig. 51.—Lamphey (Pem).

nate with sunk figures of corresponding design around the now discarded font-bowl at Aston Clinton (Bucks).

Related to such forms are the circular rosette-like figures that are found as a band of ornament upon a group of three interesting Cardiganshire fonts, viz. those of Bettws-Bledrws, Llansantffraed, and Henfyniw; the last of these now preserved in the porch of the modern church of Holy Trinity, Aberaeron. The design of the ornamental band being identical in these three

cases, one mind was evidently responsible for it, and if the fonts were not actually executed by the same hand, it would seem that a school of masons or carvers must have been at work. Such school may very well have had its headquarters at the Cistercian Abbey of Strata Florida in the same county. It is further remarkable

Fig. 52.—Llanfair-Orllwyn (Cardigan).

that the ornament of these fonts, being formed by arrangements of circles, resembles some of the very curious carved work at Strata Florida. In the abbey ruins may still be seen considerable remains of a sort of diaper pattern which apparently adorned the wall of the chancel, and the design of which is formed of concentric circles. A very effective use of a rosette-like

ornament is found at West Hanney (Berks), where small and delicately carved rosettes are placed close together and disposed, with excellent and unusual effect, in vertical strips at intervals around a large tub-shaped bowl. Rosettes also occur with other ornament characteristic of the Norman style at Barnham (Sussex).

(*g*) Large unconnected leaves of *quatrefoil* shape, set ✕-wise, appear on some notable Norman fonts, particularly in the Sussex examples at Pagham and Sidlesham, and again in the very similar font, though in a distant part of the country, at St. Germans (Cornwall).

(*h*) The *fleur-de-lys* associated with the Annunciation of our Lady, and therefore emblematic of purity, occurs upon early fonts at Sidlesham (Sussex), at Holt (Norfolk), and upon one side of the curiously ornamented octagonal bowl now lying exposed in the churchyard at Warham All Saints' (Norfolk). It is also found in conjunction with a variety of other emblems upon the elaborately carved font at Cornelly (Cornwall), which is either an actual Norman font or, as Mr. Sedding, who made a special study of Norman work in Cornwall, supposed, a seventeenth-century copy of the original Norman font.

(*j*) The variety of Norman ornament in detail appears to be almost endless, as are the different types of adornment of the deeply recessed doorways of the style. Crosses of all shapes occur, as at Phillack (Cornwall), East Horndon (Essex), Egleton (Rutland), Higham Ferrers (Northants), and at Cornelly (Cornwall) a profusion of little crosses occurs with other ornamentation and emblems such as fleurs-de-lys and anchors. Conventional flowers or foliage occasionally occur, as at Fryerning (Essex), and on the same font the sun and moon are represented, as well as the more usual stars.

(*k*) *Diapered Fonts.*—Sometimes ornament is so dis-

posed or its forms so repeated as to result in the bowl of a font being covered all over, or diapered with ornament. This is an adaptation to the font of the diapering of wall-surfaces with ornament in the Norman style. One characteristic Norman diaper has the form of over-

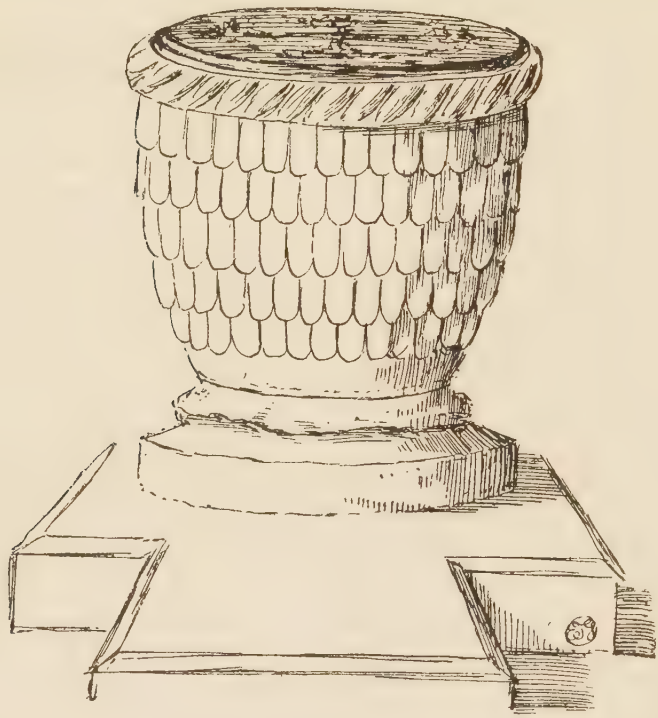

Fig. 53.—Mawdlam (Glam).

lapping scales recalling the scaly mail of the period. This is found upon exterior wall-surfaces, as, e.g., upon the towers of Castor (Northants) and St. Mary's Dover. A like scaly pattern occurs upon a group of fonts in Glamorgan. At Mawdlam church, Kenfig (Fig. 53), the bowl is tub-shaped, and has a cable moulding round the rim. Below this five courses of scale ornament

extend to within a short distance of the base. The circular bowl at Llantwit Major has four courses of scales; and the same ornament occurs also at St. Donats, though in this last example there are but two courses of it round the upper part of the font.

Another Norman diaper is in the form of trellis work, the blank arches which flank the western doorway at Porchester (Hants) being, for example, so filled in. Occasionally a whole side of a font is covered with a trellis pattern of shallow incised lines, as at Burnham Norton (Norfolk) and Reighton (Yorks). Sometimes a bolder pattern of this kind is carried all round a font, as at Siddington (Glos), Flamborough (Yorks) (Fig. 57), and Thwing (Yorks). East Yorkshire has indeed a fine local group of tub-shaped diapered fonts, in some cases a very rich effect being produced by the insertion of small crosses or other figures and emblems within the trellis pattern, as in the examples at Rudston, Nafferton, Bainton, Barmston, Carnaby, and Weaverthorpe—all in East Yorkshire. A somewhat similar diaper, though on a differently shaped bowl, occurs at Ramsbury (Wilts), and in the same class should be placed the handsome bowl at Dorney (Bucks), though in this case the diaper is much larger in scale in proportion to the bowl. Sussex, too, has a small group of tub-shaped fonts with an analogous kind of ornament of interlacing diagonal strands, resembling basket-work. The font at St. Anne's Lewes is the finest specimen of this group; there is another not so well preserved at Denton, also in the Ouse Valley, and a third of kindred design—much mutilated—in the church at East Dean, not far distant. A curious example of early octagonal diapered font is that at Llanyblodwel (Salop). Sometimes a diaper is formed by the multiplication of circular forms, as at Reighton (Yorks) (Fig. 54), and on the tub-shaped

bowl at Lewknor (Oxon), after the analogy of such early examples as the fonts of St. Martin's Canterbury (Fig. 2) and Deerhurst (Glos) (Fig. 21).

(*l*) *Scalloped Bowls.*—A characteristic feature of the Norman style was the scalloped capital, and this form seems to have suggested a method of decoration adopted in a great number of fonts which are scalloped along the

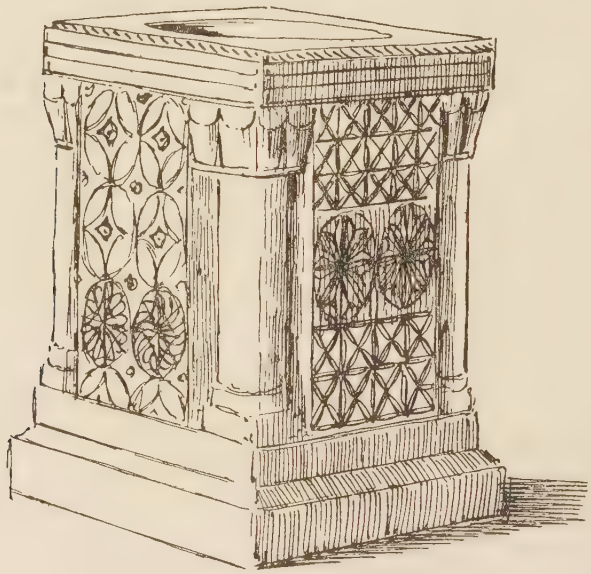

Fig. 54.—Reighton (Yorks).

lower rim of the bowl. A square bowl so scalloped is the dominant type of Norman font over a wide district stretching from Bristol to the south-western extremity of Wales, and is especially prevalent in Pembrokeshire. Examples are :

St. Philip's Bristol.
Thornbury (Glos).
Llangenydd (Glam).
Llanmadoc (Glam).
Pendine (Carmarthen).
Llanfihangel Ystrad (Cardigan).
Mount (Cardigan).
Sarnau (Cardigan).

FIG. 55. WYRE PIDDLE.

FIG. 56. COWLAM.

facing p. 36.

Fig. 57. FLAMBOROUGH.

Fig. 58. BRAILES.

facing p. 87.

Tremain (Cardigan).
Burton (Pem).
Freystrop (Pem).
Hayscastle (Pem).
Hodgeston (Pem).
Johnston (Pem).
Lamphey (Pem) (Fig. 51).
Manorbier (Pem).
St. Mary's Pembroke.
Penally (Pem).
Prendergast (Pem).
Rudbaxton (Pem).
St. Florence (Pem).
Uzmaston (Pem).

In some cases a round bowl is similarly scalloped, as at Jordanston (Pem) and Shereford (Norfolk), in which latter example there is a double row of scallops. Departures in detail from the usual type occur here and there, as at Castlemartin (Pem), where the bowl is scalloped near the top instead of at its lower rim, and Rhosilly (Glam), a very rudely executed font where the upper rim has a kind of inverted scalloping, with very poor and clumsy effect. This type of font occurs over a wide area outside the district where it is especially prevalent, as, e.g., at Southacre (Norfolk), Palgrave (Suffolk), Hemel Hempstead (Herts), Hartland (Devon), and West Shefford (Berks) (Fig. 31).

(6) Fonts of the Early English, or First Pointed, Period in Architecture

By the close of the Norman period the parish churches of the land generally were furnished with fonts, so that from the twelfth century there was for some long time no need for the erection of any new ones. Even when a church was rebuilt in the Early English style (c. 1175–1275) the Norman font was as a rule retained, so that fonts of this style are comparatively rare.

The remarkable feature about the fonts that do belong to this period is that the figure-sculpture, so frequently and sometimes so lavishly employed in the adornment of earlier fonts, now practically disappears, and the ornament of Early English fonts is very generally

an adaptation of architectural features or details of the style.

(*a*) *Arcaded Fonts.*—The fashion of ornamenting the sides of a font-bowl with a diminutive arcading, which characterised a large class of Norman fonts, was continued in the Early English style—with the difference, of course, that the arches of the arcade are now pointed instead of round. Some of the earlier fonts of the style are a survival of the representation of an arcade by a succession of shallow sunk panels, as in the following examples :

Cuddington (Bucks).
Denham (Bucks) (Fig. 59).
Botus Fleming (Cornwall).
Linkinhorne (Cornwall).
Poughill (Cornwall).
South Petherwyn (Cornwall).
Poundstock (Cornwall).
Broomfield (Essex).
Laindon (Essex).
Broxbourne (Herts).
North Barsham (Norfolk).
Beighton (Norfolk).
Ingham (Norfolk).
Filby (Norfolk).
Letheringsett (Norfolk).
Limpenhoe (Norfolk).
Moulton (Norfolk).
St. George's Tombland, Norwich.
West Itchenor (Sussex).
Sutton (Sussex).
Llanbadarn Fawr (Cardigan).
St. David's Cathedral.

Sometimes in fonts of this type the sunk panels are trefoil-headed, as at Lessingham and Horsey (Norfolk).

In other examples, just as in fonts of the Norman period, well-finished miniature arcades in relief are carried around the font-bowl, as at Billingford (Norfolk), Hardwicke (Northants), and Baydon (Wilts). It is not uncommon for the arches of such an arcade to assume the trefoil form, as at Englefield (Berks), Hughenden (Bucks) (Fig. 60), Acton Burnell (Salop), Ashbourne (Derby), Bradley (Derby), Irchester (Northants), and Thorpe (Lincs). Occasionally a few large trefoil arches in succession form the adornment of the bowl, as at Bittering (Norfolk) and Tickenham (Somerset), and in some of the more ornate fonts of the period trefoil

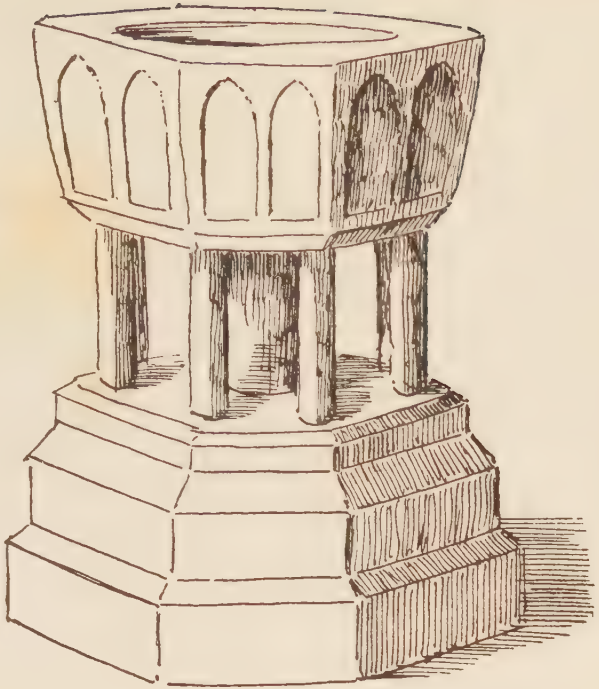

Fig. 59.—Denham (Bucks).

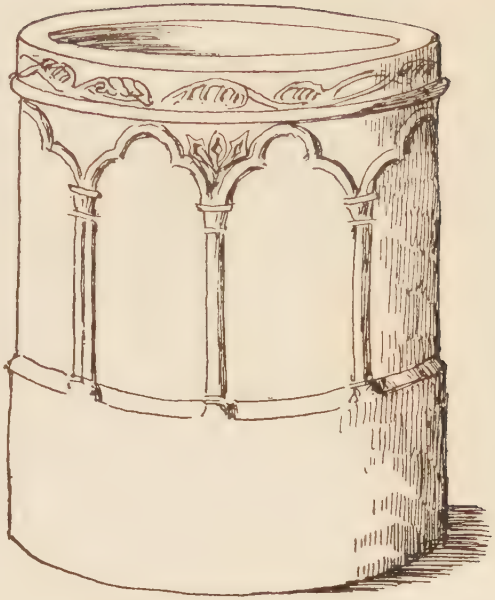

Fig. 60.—Hughenden (Bucks).

arches of this kind form the groundwork of the scheme, as in the fine examples at Norton (Derby) and All Saints' Leicester.

(*b*) *Pillars and Capitals of the Style.*—Where diminutive pillars are worked at the angles of a bowl, or where the bowl is supported upon pillars, these pillars with their capitals and bases naturally follow the pattern of the structural pillars employed in the architecture of the period. Thus columns with circular abacus and with moulded capitals and bases appear in the fonts at Leighton Buzzard (Beds), Lakenheath (Suffolk) (Fig. 8), St. George's Canterbury, and Scarning (Norfolk). In some cases the capitals are adorned with conventional foliage, such as is characteristic of the style, as in the very beautiful example at Eaton Bray (Beds) (Fig. 61). Occasionally the whole bowl has mouldings carried around it somewhat in the manner of a capital of the Early English style, as in the examples at Erney (Cornwall) and Shipley (Sussex). Moreover, since clustered shafts in the thirteenth century took the place of the single columns of the Norman style, it is not unusual to find the font-bowl resting upon a cluster of columns, instead of being supported by a single shaft, as at Ashbourne, Bradley, Norbury and Norton (Derby), and Burrough (Leics).

(*c*) *Conventional Foliage.*—In some beautiful fonts of this period the columns surrounding the bowl, or supporting it, carry arches which form a chief part of the adornment of the font, and these arches are ornamented with conventional foliage upon or about them, as at Lakenheath (Suffolk) (Fig. 8) and All Saints', Leicester. In the handsome font at Ketton (Rutland) (Fig. 9) conventional foliage is mingled with simple forms of tracery, resembling two lancets with a quatrefoil in a circle above. Conventional foliage also forms the chief

decoration of the font-bowls at Barnack (Northants), Lanteglos-by-Fowey (Cornwall), Waltham-on-the-Wolds (Leics), Weston (Lincs), and—rather exceptionally placed upon vertical shafts—at Scarning (Norfolk). Studham (Beds) has some exceptionally well-executed conventional foliage upon the base of the font.

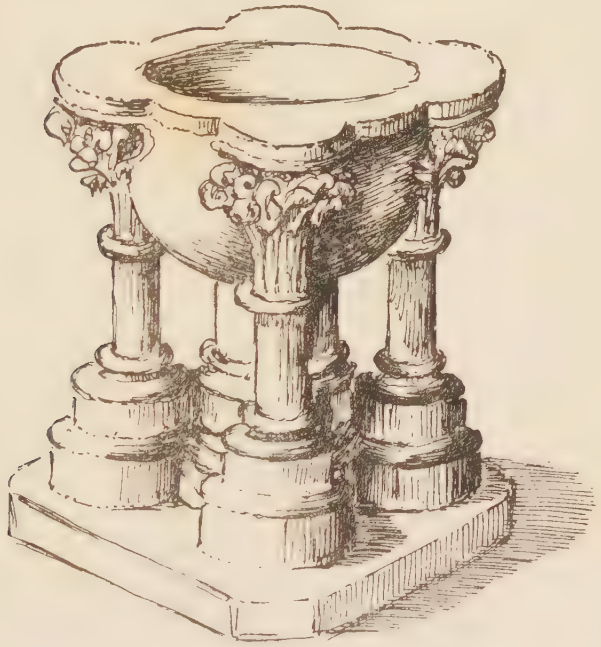

Fig. 61.—Eaton Bray (Beds).

(*d*) *Tooth-ornament.*—The tooth-ornament which when employed in arch-mouldings is an unfailing indication of work of the Early English style, also occurs sometimes on fonts of the period, as at Lakenheath (Suffolk) (Fig. 8), on the lower rim of the bowl, and Wantage (Berks), one row at the upper rim and two rows at the lower rim of the bowl. A band of tooth-ornament also occurs upon the pedestal of the font at Waltham-on-the-Wolds

(Leics), between the shafts which form the pedestal at Hexham (Northumb), Norton (Derby), and Burrough (Leics), and at Twyford (Leics) at the angles of a square bowl.

(7) Fonts of the Decorated, or Second Pointed, Period in Architecture

With regard to fonts provided for churches during the succeeding phase of architectural development known as the Decorated style, the same general statements hold good that were made respecting Early English fonts. Such large provision having been made in Norman times, the number of fourteenth-century fonts is comparatively small, and their decoration most commonly follows the architectural design of the period.

(*a*) *Arcaded Fonts.*—When an archaic tub-like form is retained for the font, its adornment at this period often takes the form of an arcade. At Poynings (Sussex) each side of an octagonal bowl has a trefoil-headed panel within a moulded ogee arch. The octagonal font at Exton (Rutland) has a more highly finished arcade with shafts at the angles, and the hexagonal font at Heckington (Lincs) has an arcade of straight-sided crocketed arches with a buttress at each angle. Smaller bowls of this period that are mounted on pedestals also have arcading for ornament, as at Market Bosworth (Leics), Great Massingham (Norfolk), and Luton (Beds), or in some cases the head of an arcade surrounds the bowl, as at Ratby (Leics) and Wolston (Warwick).

(*b*) *Figure-sculpture.*—Figure-sculpture, which, after its lavish employment in the adornment of Norman fonts, disappeared so remarkably in the Early English period, now begins to reappear upon some fonts of the fourteenth century. As in Norman fonts, statuary

now occurs sometimes in connection with a decorative arcade, as at Stoke Golding (Leics), and Bakewell (Derby) (Fig. 44), where figures of bishops and saints occupy the arches of a foliated and crocketed arcade. At Hitchin (Herts) a series of statuettes are separated by

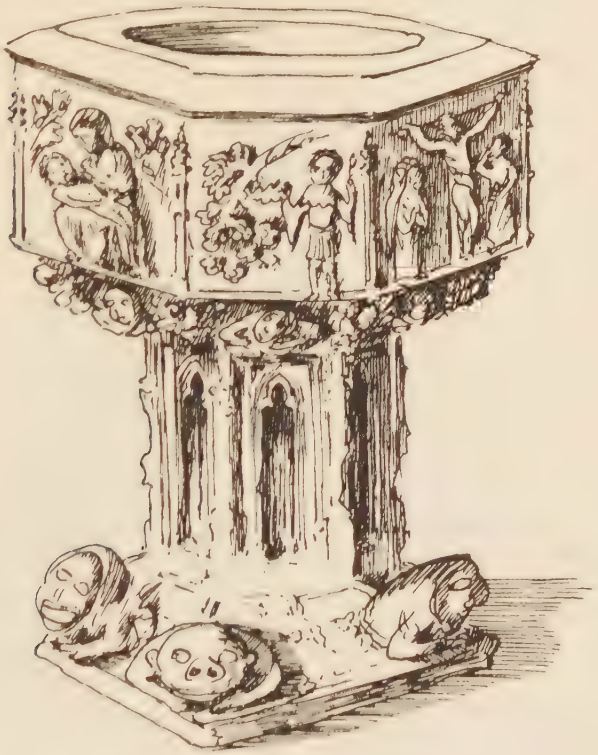

Fig. 62.—West Drayton (Middlesex).

pinnacled buttresses, and stand beneath ogee-headed crocketed canopies, while at Burford (Oxon) figures stand in shallow panels with crocketed ogee heads, one of the panels containing the Crucifixion with attendant figures of our Lady and St. John.

In the comparatively few cases where it occurs,

the figure-sculpture of this period is very different in character from the generality of that upon earlier fonts. While the Norman figures are conventional in design and on the whole rude in execution, those of this period are natural and lifelike and delicately carved. The fine font at West Drayton (Middlesex) (Fig. 62) shows upon

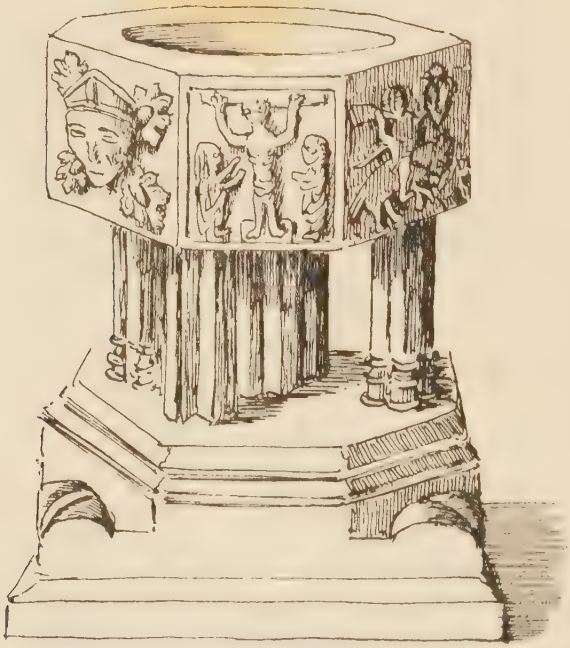

Fig. 63.—Lostwithiel (Cornwall).

its panels a Crucifixion and a Pietà—the latter unusual upon a font, but found also at Acle (Fig. 74)—amongst a variety of subjects, some of them apparently secular. A like juxtaposition of sacred and secular subjects is seen upon the very interesting font at Lostwithiel (Cornwall) (Fig. 63). Two sides of this octagonal bowl have diaper work of tracery of the period, two bear heads, one of a bishop and the other grotesque, one side has

two lions passant, and upon one is a representation of the Crucifixion with the usual attendant figures. Upon the remaining sides hunting scenes are depicted. A mounted man is seen with horn and hound, bearing his falcon on his wrist, and upon another panel a dog over-

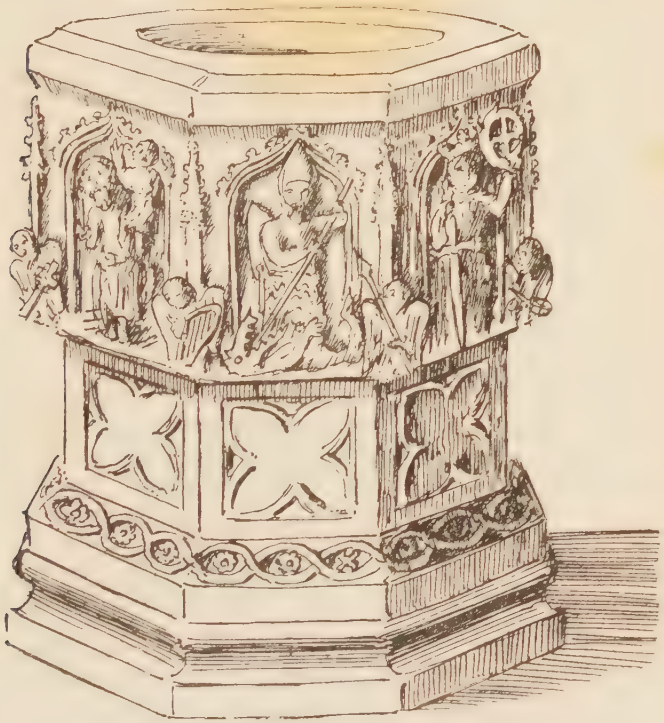

Fig. 64.—Ware (Herts).

takes and bites a rabbit. But there is no more delicately finished and exquisite figure-sculpture belonging to this —or to any other—period of English art than that which is found upon the font at Ware (Herts) (Fig. 64). In this splendid octagonal font each side of the bowl is occupied by a recessed and crocketed ogee arch, containing a figure or subject. The figures depicted are St. Christopher

carrying the infant Christ, St. George slaying the Dragon, St. Catherine with sword and her characteristic wheel, St. James in pilgrim's garb, St. John Baptist, St. Margaret of Antioch, and on the remaining two sides figures of the Blessed Virgin and the Archangel Gabriel making together the one subject of the Annunciation. A specially charming feature of the design is the row of demi-angels at the lower rim of the bowl. These are placed at the angles, and bear alternately emblems of our Lord's Passion and musical instruments.

(*c*) *Tracery corresponding to that of Windows of the Style.*—The number of fonts of this period which have figure-sculpture is, however, small, compared with those which have a variety of adornment borrowed from architectural features. Of these latter a group of imposing fourteenth-century fonts derive their rather attractive appearance from having the sides of the bowl covered with blind tracery, after the graceful geometric and interlacing patterns adopted in the window-tracery of the Decorated style. This tracery is usually so varied that no two sides of an octagonal font exhibit the same pattern. One of the very best fonts of this type is at Offley (Herts) (Fig. 65), where the tracery is contained under crocketed ogee arches in bold relief. Other fine examples are found at Weobley (Hereford), Goadby Marwood and Noseley (Leics), Barrowby, Carlton Scroope and Haydor (Lincs), St. Peter's Northampton, Kiddington, Bloxham and Woodstock (Oxon), Brailes (Warwick) (Fig. 58), and Patrington (Yorks).

(*d*) *Panels or Bands of Tracery.*—Sometimes the geometrical or curved tracery occurs, not exactly in the same form as in the windows of the style, but adapted so as to fill square panels upon the sides of an octagonal font. This fashion is most common in Norfolk, in

which county there are proportionately a greater number of fonts of this period than elsewhere. Excellent examples occur at Bintry (Fig. 66), Catfield, Deopham, Hilborough, Oxborough, Rockland All Saints', Sheringham, and Thompson—all in Norfolk. Other good specimens of the same kind of treatment are at Barton Mills (Suffolk), Kingsworthy (Hants), and Strubby (Lincs).

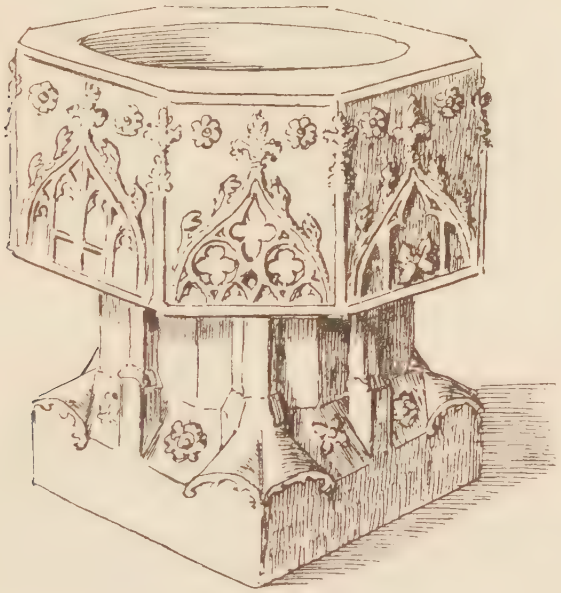

Fig. 65.—Offley (Herts).

Ornament of this kind is not always adapted to square panels, but in some cases is used in a band around the bowl, with similar effect to that of the traceried parapets which occur on the exterior walls or towers of the more richly adorned churches of the period. Examples are: Bradley (Lincs), Elsing (Norfolk), Hythe (Kent), Knaith (Lincs), and Wheathampstead (Herts).

It will be noted also that the panelling of the stem

of the font with forms of tracery begins to occur in some of these fourteenth-century examples, as at Rockland All Saints' (Norfolk) and Thompson (Norfolk).

(*e*) *Diapered Fonts.*—In a few cases characteristic ornament of the style is repeated over the whole surface of the bowl in such a way as to give the effect of a

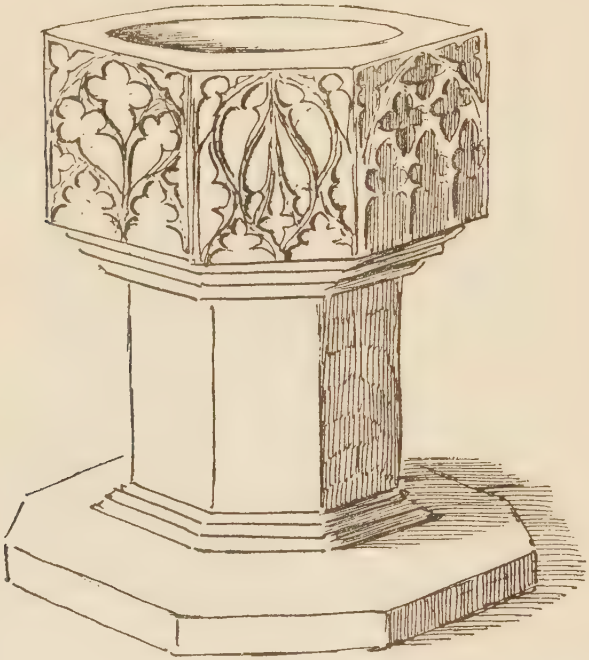

Fig. 66.—Bintry (Norfolk).

diaper. Floral forms are thus combined with tracery at Ewerby (Lincs), and a diaper of four-leaved flower-pattern occurs at Swayton (Lincs). A similar effect is given to the stem of the font at Wheathampstead (Herts) by the use of four-leaved flowers between the pillars which support the bowl.

(*f*) *Ball-flower Ornament.*—Just as the tooth-ornament is a certain indication of work of the Early English

style, so the presence of the decorative form known as the ball-flower in mouldings is an infallible sign of the Decorated period, and we accordingly find it present in some fourteenth-century fonts, such as those at Horbling (Lincs), Swayton (Lincs), and Ardington (Berks). In all these examples the ball-flower occurs in a moulding at the base of the bowl.

(*g*) *Pillars and Capitals of the Style.*—Where pillars are used to support the bowl of a font of this period, these with their capitals naturally assume a form corresponding to the structural pillars in the architecture of the time. Usually a cluster of shafts supports the bowl, and the foliage of the capitals assumes flowing and natural forms, much less stiff and conventional than in the previous Early English style. Good examples occur at Wheathampstead (Herts) and Etchingham (Sussex), in both of which cases churches built entirely in the Decorated style are furnished with fonts of the period of their erection.

(8) Fonts of the Perpendicular, or Third Pointed, Period in Architecture

Towards the close of the fourteenth century mediæval pointed architecture began to pass into its third phase, generally known as the Perpendicular style. While the Decorated style may be said to mark the perfection of the Gothic development as regards the structure of the church as a whole, the Perpendicular period is characterised rather by the attention paid to parts. Thus, so far as the accessories and furniture of the church are concerned, the fifteenth century was the golden age of Gothic art. At this epoch our old churches were beautified by the addition of pulpits, benches, rood-screens with tracery and canopied stalls, and

reredoses in wood or stone behind the high altar, often resplendent with gold and colours. When so much attention was given to the *instrumenta ecclesiæ*, the font was not overlooked, and examples which remain to us from this age far outnumber those of any period since the Norman, the octagonal form being almost always now employed.

(A) A very large majority of Perpendicular fonts throughout the country have *ornament characteristic of the period in architecture.*

(*a*) *Panelled Fonts.*—The most characteristic of all ornament belonging to this style is the covering of a surface with rectangular panelling, each panel usually having trefoil or cinquefoil cusping in the head. The font at Waltham St. Laurence (Berks) is exceptional in retaining the early tublike form with panelling of this period. Typical examples of fifteenth-century fonts with panelling alike upon the bowl and the stem occur at :

Petersfield (Hants).
Barton Turf, Cawston, Haveringland, West Runton, and North Walsham (Norfolk).
Arundel (Fig. 67), All Saints' Hastings, Washington, Westham (Sussex).
Taynton (Oxon), rather exceptional in design and combining panelling with some amount of figure-sculpture, in the shape of kneeling angels and heads at the angles.
St. Sampson's Cricklade (Wilts).

Many fonts are panelled upon the bowl only, as at Perranuthnoe (Cornwall), Hartington (Derby), Horning (Norfolk), Terrington St. Clement (Norfolk), South Walsham (Norfolk), Cottesmore (Rutland), and Fornham St. Martin (Suffolk). Much less frequently the stem is finely panelled, while the bowl is comparatively plain, as at Wiveton (Norfolk) and Wenhaston (Suffolk), or altogether unadorned, as at Hailsham (Sussex).

(*b*) *Panels with Quatrefoils.*—No decoration is more

characteristic of Perpendicular work than panels enclosing quatrefoil forms, and the typically English font

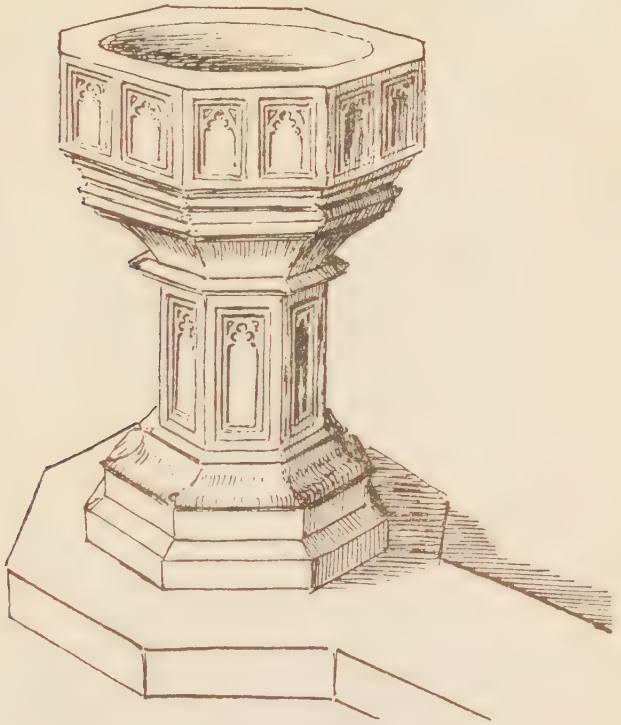

Fig. 67.—Arundel (Sussex).

has the sides of its bowl ornamented in this way. Examples are :

St. Laurence Reading (Berks).
Littleport (Cambs).
Astbury (Ches).
St. Gluvias (Cornwall).
St. Kew (Cornwall).
Puddington (Devon).
Burton-on-the-Water, Icomb, Staunton, Upper Swell (Glos).
Tenterden (Kent).
Brumstead, Burnham Westgate, Cockley Cley, West Dereham, Gayton, Honingham, St. Nicholas' King's Lynn (the older of two fonts, and now disused), Mileham, South Pickenham, Thrigby, Tittleshall, East Walton, Waxham, Whissonsett, Worstead (Norfolk).

South Luffenham (Rutland).
Eriswell (Suffolk).
Broadwater (Fig. 68), Stopham, and Slinfold (Sussex).

The centre of a quatrefoiled panel is very commonly occupied by some characteristic device, of which the most frequently employed are a four-leaved flower, a shield, a human head, and a rose. The last named, being the

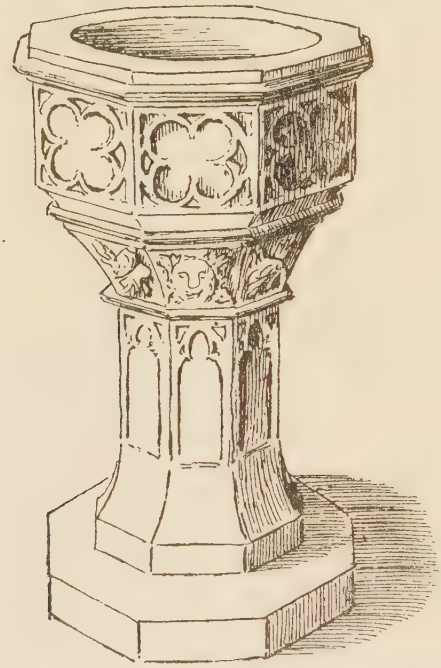

Fig. 68.—Broadwater (Sussex).

Tudor emblem, was largely used in the architectural ornament of the later part of the fifteenth century. Examples of this kind of treatment occur at :

[In the list here given F = four-leaved flower, H = head, R = rose, and S = shield.]

Berkshire : Bray (FR), Chieveley (S), East Hagbourne (RS), Wokingham (F).

Buckinghamshire : Langley Marish (HR).

Carmarthenshire : Llandowror (FS).
Cardiganshire : Cardigan (FR).
Carnarvonshire : Conway (HF).
Cheshire : Mobberley (R), Great Budworth (R).
Cornwall : St. Agnes (R), St. Just-in-Roseland (R), and St. Mary's Truro (R).
Essex : Doddinghurst (F), Kelvedon Hatch (R), Margaretting (various), Southminster (FR) (Fig. 69), and Stondon-Massey (F).

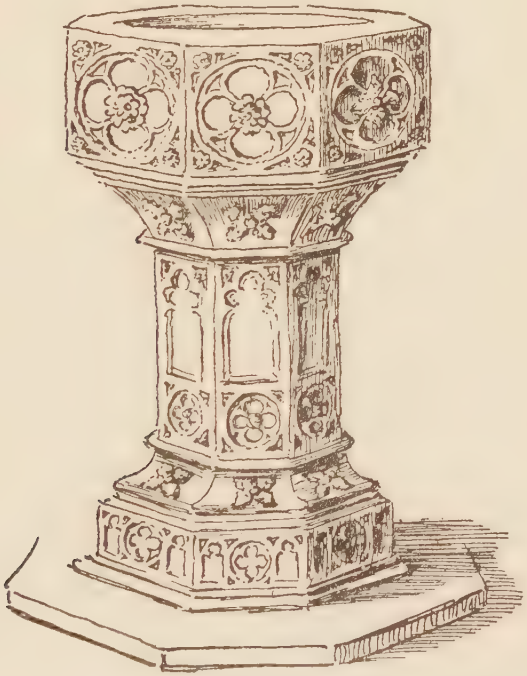

Fig. 69.—Southminster (Essex).

Gloucestershire : West Hampnett (FS), Northleach (H), Little Rissington (F), Nether Swell (FR), and Yate (R).
Hampshire : Whitchurch (FR).
Herefordshire : Llangarren (R), Ross (R), and Walford (R).
Hertfordshire : Stotfold (RS).
Huntingdonshire : Buckden (S).
Kent : St. Mary's Sandwich (RS).
Middlesex : Uxbridge (HR).

Norfolk : Aldeby (RS), Ashill (RS), Beetley (S), Burgh St. Peter (RS), North Burlingham (S), Little Dunham (S), Great Ellingham (S), Garvestone (S), Gooderstone (S), East Harling (various), Hoe (FR), Hoveton St. John (S), Litcham (S), Mautby (S), Mundford (S), Ormsby St. Margaret (R), Ovington (RS), East Raynham (F), Repps with Bastwick (S), Thornham (S), Wicklewood (S).

Northamptonshire : Fotheringhay (F).

Oxfordshire : Clanfield (F).

Salop : Tong (S).

Suffolk : Barsham (FR), Holton (RS), Mildenhall (S), Spexhall (S), West Stow (S).

Sussex : Horsham (FS), Boxgrove (S), Burpham (F), Bury (F), Fittleworth (F), and Sullington (F).

Warwickshire : Lillington (S).

In this very large class of font the under-side of the bowl and the base are very often adorned with four-leaved flowers or roses, as at Southminster (Essex), Burgh St. Peter (Norfolk), Bury (Sussex), Ross and Walford (Hereford). Occasionally a band of foliage encircles the under-side of the bowl, as at St. Peter's Carmarthen, St. Mary's Truro, and St. Agnes (Cornwall). In the handsome and delicately executed font at Wokingham (Berks) this band exceptionally takes the form of the crown of thorns.

(*c*) *Panels with Varied Design.*—While the quatrefoil form is the most generally adopted for panelling the sides of a font-bowl, there are a good many handsome fifteenth-century fonts whose traceried panels assume a variety of forms with excellent effect, as at Week St. Mary (Cornwall), Caldicote (Herts), Market Deeping (Lincs), Caister, Langford, Postwick, Shipdham, and Threxford (Norfolk), Cowfold and Thakeham (Sussex).

(*d*) *Panels with Foliage.*—Occasionally, and especially in East Anglia, the panels of a font-bowl are filled in with elaborately carved foliage, as at Bale, Cringleford (Fig. 70), and Hickling (Norfolk).

(*e*) *Forms corresponding to Window Tracery of the*

Style.—Just as in the Decorated period the forms assumed by current style of window tracery suggested designs for the adornment of the font, so also in the fifteenth century the rigid Perpendicular tracery was adapted as a decoration. Good examples of this characteristic though not very common treatment are

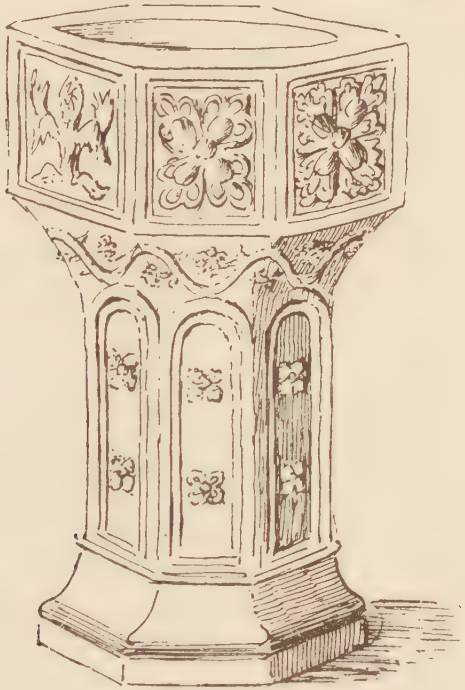

Fig. 70.—Cringleford (Norfolk).

found at Buckland and Faringdon (Berks) (Fig. 71), St. Nicholas' Harbledown (Kent) (upon the stem), and Weasenham St. Peter (Norfolk) (upon the stem).

(*f*) *Heraldic Ornament.*—A notable feature of the Perpendicular style was the prevalence of heraldic ornament. Churches were at this time more closely connected with the personal element in religion, and the multiplication of chantry chapels which played so

prominent a part in the church life of the fifteenth century is an evidence of this. Ecclesiastical foundations were now very generally individual and associated with leading families, rather than episcopal or monastic, as they had so often been in the earlier Middle Ages. This personal element, from the close of the fourteenth

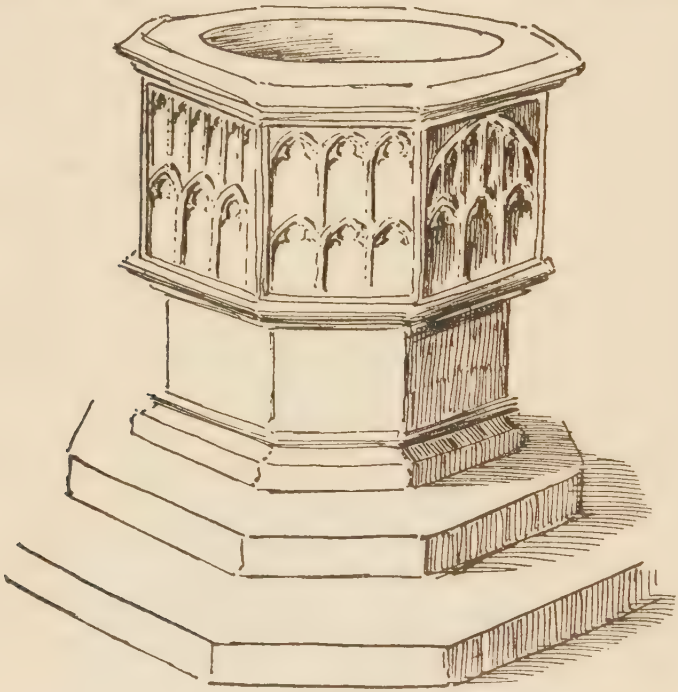

Fig. 71.—Faringdon (Berks).

century onwards, appears in architectural ornament through the introduction of heraldic badges, or of shields charged with the coats-of-arms of donors and benefactors. When ornament of this kind became the fashion, the font did not escape its influence. The shields that so frequently form the centres of quatrefoiled panels are in very many cases (such as those noted in the list on pp. 102-4) blank, but the occurrence

of such shields gave a first-rate opportunity for the blazonry of heraldic charges. Personal coats-of-arms are often thus figured upon fonts, sometimes in conjunction with the arms of a religious house or other coat of special significance in the particular district. Out of a great many examples some notable or typical ones may be here referred to :

Sittingbourne (Kent) : the arms of Archbishop Arundel quartered with the see of Canterbury.

Graveney (Kent) : the arms of the see of Canterbury, with the heraldic badges of the rose and fleur-de-lys.

South Kilvington (Yorks) : the arms of Lord Scrope, Treasurer of England in the reign of Edward IV, with his maternal arms of Chaworth.

Holt (Denbigh) (Fig. 72) : the arms of de Warren, with those of related families and the shield of England.

Lound (Suffolk) (Fig. 77) : the arms of Bertelot (sable, 3 gants *argent* trimmed and tasselled *or*) with other coats.

Wheatacre (Norfolk) : the shield with three crowns, two and one, for East Anglia—a charge frequently met with in Norfolk and Suffolk.

Llanrian (Pem) (Fig. 11) : an inverted shield with arms of Sir Rhys ap Thomas (temp. Henry VII).

Coats-of-arms of local families also occur at Millom (Cumberland) (the arms of Huddleston and of Furness Abbey), Frindsbury, Herne, Maidstone (Kent), St. Mary's Reading, Burnley (Lancs), Geldeston, Gunthorpe, Horningtoft, Aylsham and East Winch (Norfolk), and Shipmeadow (Suffolk).

The quartered shield of France and England occurs at Margate (Kent), Aylsham and Hindringham (Norfolk), and elsewhere ; while the arms of the Cinque Ports is found on the fonts at St. Clement's Sandwich and Margate (Kent).

The heraldic idea was, moreover, carried into the

spiritual sphere, and shields are frequently found bearing sacred symbols after the manner of heraldic charges. This fashion is especially prevalent upon the fine fifteenth-century fonts of East Anglia.

The shield of the *Holy Trinity* occurs at Acle, Field Dalling, Geldeston, and Wymondham (Norfolk), Bradwell, Burgh Castle, Butley, and Cookley (Suffolk).

Shields bearing various *emblems of the Passion* are

Fig. 72.—Holt (Denbigh).

very frequent, as at Wing (Bucks), Staple (Kent), St. Clement's Hastings, Acle, Blakeney, Field Dalling, Guestwick (Norfolk), Bradwell, Burgh Castle and Uggeshall (Suffolk), Great Budworth (Ches).

Sometimes a heart between two hands and two feet, all pierced, and standing for *the five Sacred Wounds* of our Lord, are displayed upon a shield, as at Nailsea (Somerset), Blakeney, and Redenhall (Norfolk).

Three chalices with Hosts form the shield of the

Blessed Sacrament, found at Wymondham (Norfolk), Bradwell, Burgh Castle, and Wissett (Suffolk).

Emblems of the Saints appear in the same way as heraldic charges, such as *the keys of St. Peter* at Kettlestone (Norfolk), *the sword of St. Paul* at Field Dalling and Kettlestone (Norfolk), a *key and sword* in *saltire* for *St. Peter and St. Paul* at Cookley (Suffolk), and the *scallop shell* for St. James at Field Dalling (Norfolk). *St. Andrew's cross saltire* also occurs, as at North Burlingham and Field Dalling (Norfolk).

(*g*) *Diminutive Architectural Features, Canopies, Buttresses, Pinnacles, Battlements.*—A good deal of the ornament of the Perpendicular style was derived from the reproduction of structural features on a diminutive scale. In conformity with this tendency, pinnacled buttresses mark the angles of a font-bowl, as at Acle (Fig. 74), Happisburgh (Fig. 73), Upton (Fig. 80) and Wymondham (Norfolk), Halesworth, Mettingham, Walberswick and Wissett (Suffolk).

Very fine canopy work occurs beneath the font-bowl at Happisburgh (Fig. 73), Ludham, and Upton (Fig. 80).

The battlement, so constantly used as a cresting at this period, does not seem appropriate as an adornment of the font, but examples occur at All Saints' Hastings, Caister, North Burlingham, and Horning (Norfolk). A battlement occurs beneath the bowl at Foulden (Norfolk), and at Burnley and Whalley (Lancs) a battlement is carried round the lower rim of the bowl.

(B) Fonts with Figure-sculpture.—In the fifteenth century figure-sculpture is much more largely used upon fonts than during the prevalence of the Early English and Decorated styles. Not since the Norman period had such a wealth of human and animal figures been lavished upon the fonts of this country, but with the difference that the carved work of this period is

more delicate and lifelike than the conventional and rudely formed figures of Norman times. There is not, however, the like almost endless variety of subjects that marked the representations upon earlier fonts, but

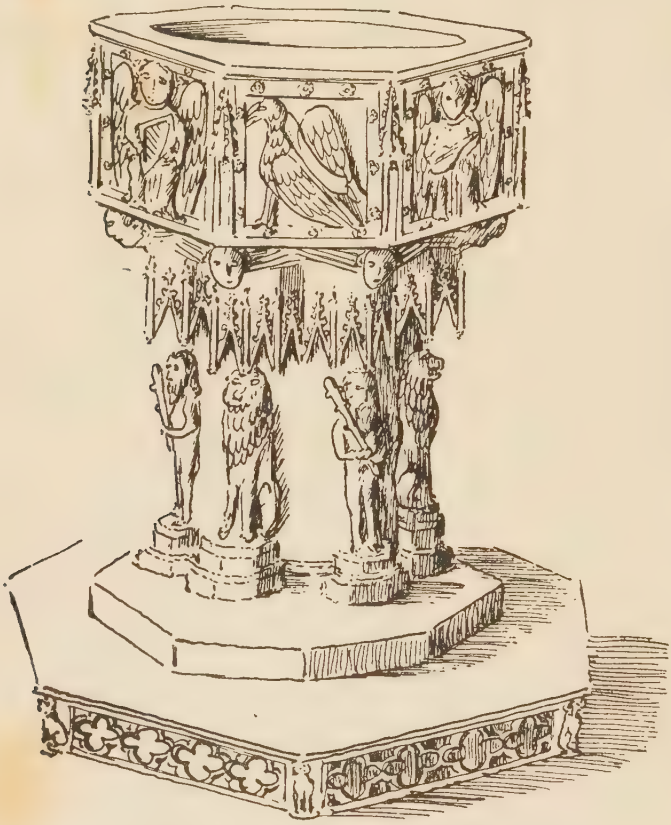

Fig. 73.—Happisburgh (Norfolk).

the figure-sculpture has a more general sameness and falls into certain well-defined classes, being, moreover, almost confined, in its greatest splendour, to East Anglia.

(*a*) One very marked general characteristic of fonts of this period is *the use of angelic figures with outstretched*

wings, at the angles of the bowl beneath its lower rim. Examples are :

High Wycombe (Bucks). Northleach (Glos). Staple (Kent).
Acle (Fig. 74), Aylsham, Blakeney, Diss, Great Dunham, Gressenhall,

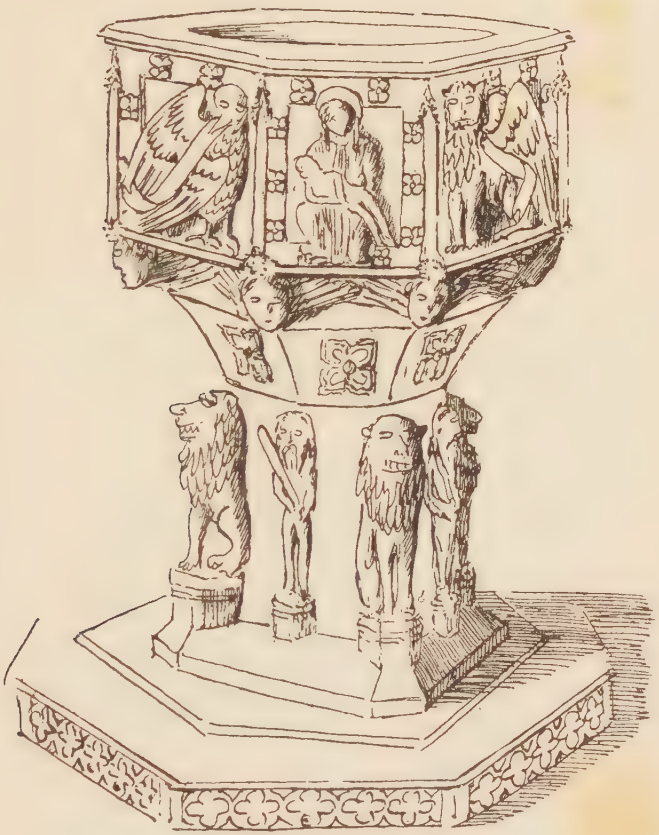

Fig. 74.—Acle (Norfolk).

Gunthorpe, Hempstead, Horningtoft, Happisburgh (Fig. 73), Ludham, Redenhall, Ringland, East Ruston, Salthouse, Strumpshaw, Upton (Fig. 80), Wheatacre, and Wymondham (Norfolk).
Blythburgh, Bradwell, Burgh Castle, Butley, Chediston, Cookley, Halesworth, Lound (Fig. 77), Shipmeadow, Uggeshall, Walberswick, and Wissett (Suffolk).
Axbridge (Somerset).

(*b*) In the panels of the font-bowl certain classes of figures regularly occur, especially—

Angels bearing shields, as at :

Staple (Kent).
Horningtoft, Redenhall, Upton (Fig. 80), and Wymondham (Norfolk).
Bradwell, Burgh Castle, Butley, Chediston, Cookley, Halesworth, Lound, Mettingham, Uggeshall, Walberswick and Wissett (Suffolk).

Angels with musical instruments, as at :

Haddiscoe, Happisburgh (Fig. 73), Upton (Fig. 80) (Norfolk).

The symbols of the Four Evangelists, as at :

High Wycombe (Bucks).
Staple (Kent).
Acle (Fig. 74), Aylsham, Blakeney, Diss, Great Dunham, Fakenham, Gunthorpe, Haddiscoe, Happisburgh (Fig. 73), Hemsby, Hindringham, Ketteringham, Ludham, Morston, Redenhall, Reymerston, Ringland, Salthouse, Upton (Fig. 80), Wymondham (Norfolk).
Bradwell, Chediston, Halesworth, Stoke-by-Nayland, and Wissett (Suffolk).

The Saints, as at :

All Saints' Norwich, Hemblington, and Stalham (Norfolk).

The Doctors of the Church :

Blakeney, Gunthorpe, Morston, and Reymerston (Norfolk).

The Holy Trinity, shown as an old man crowned holding a crucifix between his knees, over which hovers a dove :

Staple (Kent).
Hemblington and Acle (Norfolk) (Fig. 74).

The Crucifixion :

Aylsham and Hindringham (Norfolk).

The Baptism of Christ :

Stalham (Norfolk).

The Pietà :

Acle (Norfolk) (Fig. 74).

Lions séjant: Of animal figures these occur most frequently upon the panels of font-bowls, as at:

Horningtoft and Ludham (Norfolk).
Burgh Castle, Butley, Cookley, Lound, Mettingham, Uggeshall, Walberswick (Suffolk).

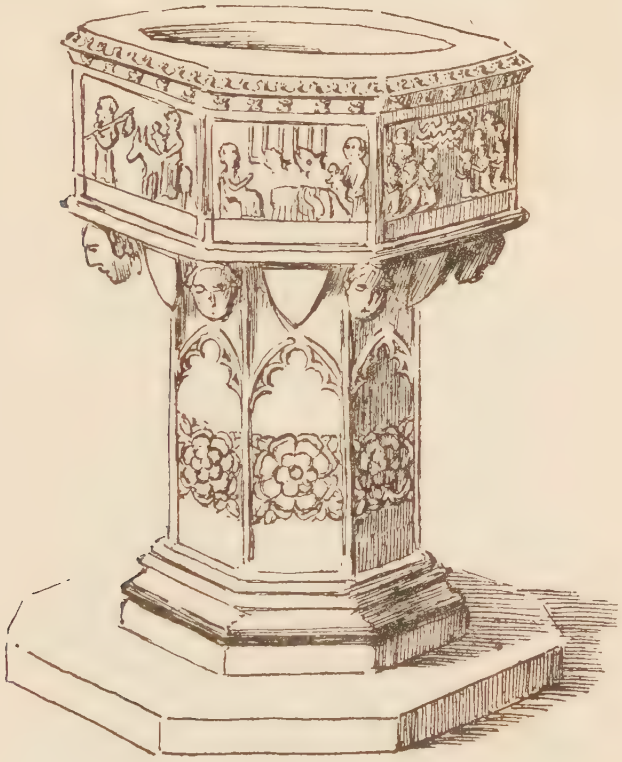

Fig. 75.—Blofield (Norfolk).

The very fine font of Blofield (Norfolk) (Fig. 75) is remarkable as having a whole series of scenes from our Lord's life, delicately sculptured upon its eight sides. Beginning with the Nativity, there follow in order the Flight into Egypt, Ecce Homo (?), the Mocking, the Scourging, the Crucifixion, the Resurrection, and the

Ascension. The first two and the last of these are shown in the illustration.

(*c*) *Figures grouped round the Stem.*—Many fifteenth-century fonts, particularly in East Anglia, gain their effect of splendour, not only from the adornment of the

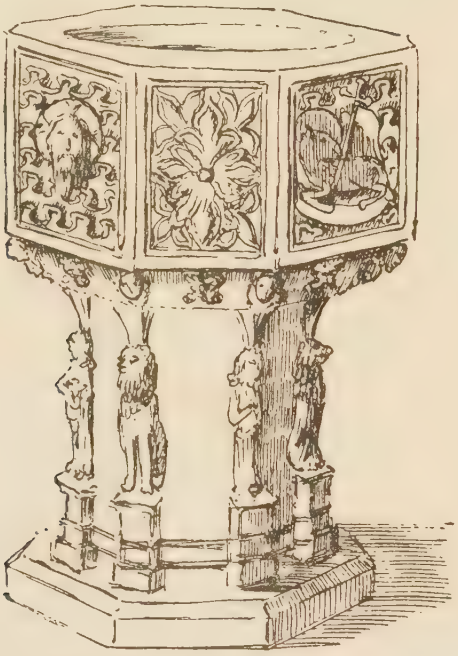

Fig. 76.—Irstead (Norfolk).

bowl, but from the disposal of sculptured figures round the stem.

Saints.—In some examples beautifully worked miniature statues of saints are thus employed as at Hemblington, Stalham, and Upton (Norfolk) (Fig. 80).

Lions séjant.—These occur more commonly than any other figures in this position, and almost always alternate with diminutive buttresses. Examples are:

St. John Sepulchre and St. Swithun in the city of Norwich, Geldeston, Haddiscoe, Hempstead, Hemsby, Horningtoft, Irstead (alternating with saints) (Fig. 76), Redenhall, Ringland, Salthouse (without buttresses), Strumpshaw, and Wheatacre (Norfolk).

Bradwell, Burgh Castle, Butley, Lound (Fig. 77), Mettingham, Shipmeadow, Uggeshall (Suffolk).

Wild men.—In a very interesting and highly ornate

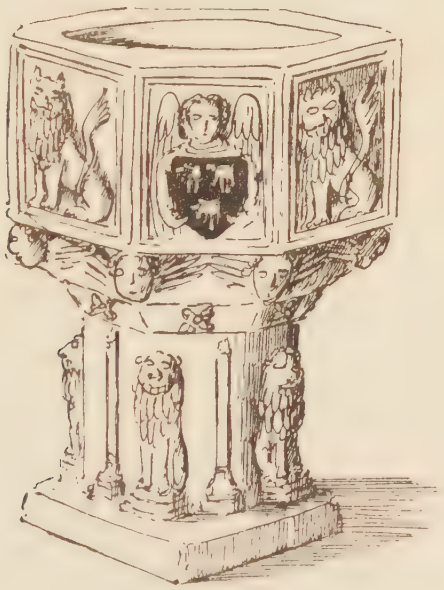

Fig. 77.—Lound (Suffolk).

group of East Anglian fonts, figures of lions séjant alternate with wild men, depicted as having hairy skins and bearing clubs, or occasionally other weapons. The fonts upon which these strange figures occur are at Acle (Fig. 74), Dickleburgh, Happisburgh (Fig. 73), Ludham, New Buckenham, and Wymondham (Norfolk), Chediston, Halesworth, Saxmundham, Walberswick, Wissett (Suffolk), and Staple (Kent), the last named being a curious example of a font of East Anglian design, and probably

workmanship also, imported apparently into a distant part of the country.

As to the significance of these figures there is considerable doubt. It has been thought that they may be intended to stand for wild and unregenerate humanity, and that they are placed—like the lions, which may stand for evil powers—round the lower part of the font to indicate their subjection in the sacrament of Regeneration. But it is against such an explanation that similar figures of wild men occur in other positions in East Anglian churches of the fifteenth century. At Cawston (Norfolk) a wild man appears in the carving above a piscina; at Hilborough (Norfolk) and St. Michael-at-Plea, Norwich, he is shown in the spandrel of a doorway; while at Winterton (and formerly at Potter Heigham) (Norfolk) he alternates with other figures upon the battlements of the tower. An ingenious suggestion has been made to account for the local popularity of this "wild man of the woods," as he is called. A leading Norfolk gentleman, Sir John Wodehouse, followed King Henry V in his French wars. He especially distinguished himself on the field of Agincourt, and obtained from the King as a reward for valour the crest, coat-of-arms, and supporters still borne by his descendants the Earls of Kimberley. The supporters are two wild men each holding a club raised. It was natural that the figure of the wild man, thus associated with one of the leading Norfolk families early in the fifteenth century, should be taken up and worked into the adornment of churches, at a period when heraldic ornament was so largely employed in this way. It is curious that in conformity with this suggested explanation one finds that, in Norfolk, these figures of wild men are frequently referred to as "wodehouses." It is probable that the "woodwose" or wild man was in his origin independent

of the Wodehouse family, though the similarity of the name may have led to a special connection between the two.

Demons.—At Northleach (Glos) (Fig. 78) figures of

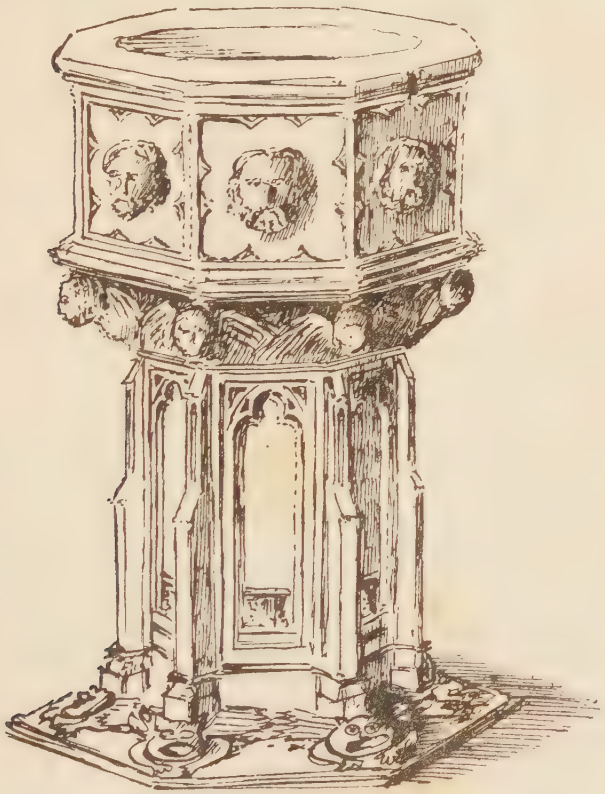

Fig. 78.—Northleach (Glos).

little demons are represented as being crushed beneath the angle buttresses of the pedestal, to symbolise the overcoming of the powers of evil in the sacrament.

This same feature appears also in the font at East Ruston (Norfolk), which, though in a distant part of the country, is in every respect similar in design, having a

panelled stem, and an octagonal bowl, supported by angels, with heads in bold relief in the panels. The subjugation of the powers of evil is similarly illustrated in the fine font at West Drayton (Middlesex) (Fig. 62), where ungainly and toad-like forms appear as though crushed by the weight of the font above them.

Peculiarly loathsome and nightmarelike reptiles are grouped round the base of the font at Elmley Castle (Worcs). This kind of theme may have been suggested by the figures at the base of the early font at Castle Frome (Hereford) (Fig. 27).

(C) Some Peculiarities in Ornamental Design.—Amid the great variety of fonts of this period there are naturally some original and peculiar features which cannot be exactly classified. Some of the more remarkable of these may here be referred to.

At Yaxham (Norfolk) is a peculiar and gracefully designed bowl in which panelling and mimic vaulting play chief parts (Fig. 79). This has been copied in the modern font at Cromer in the same county. A network of diminutive lierne vaulting appears also beneath the bowl of some East Anglian fonts, as at Stalham and Hemblington (Norfolk).

Though the foliage of this style was chiefly conventional and tended to squareness of form, we occasionally meet with wreaths of natural flowers and foliage very delicately rendered, either round the base, as at Stalham (Norfolk), or beneath the bowl, as at Ketteringham (Norfolk).

The crowned letters which form so frequent a feature in the flush-work adornment of East Anglian churches appear in a few instances in the panels of the stem of a font. At Fakenham (Norfolk) are the letters DL beneath a ducal crown, the manor belonging to the Duchy of Lancaster, the same crowned letters being

also repeated in a row above the west door of the church. At Hindringham in the same neighbourhood the familiar crowned monogram of our Lady with other crowned letters appears in the like position upon the panelled stem of the font. In the panels of the bowl at Shelfanger (Norfolk) are the crowned initials A and

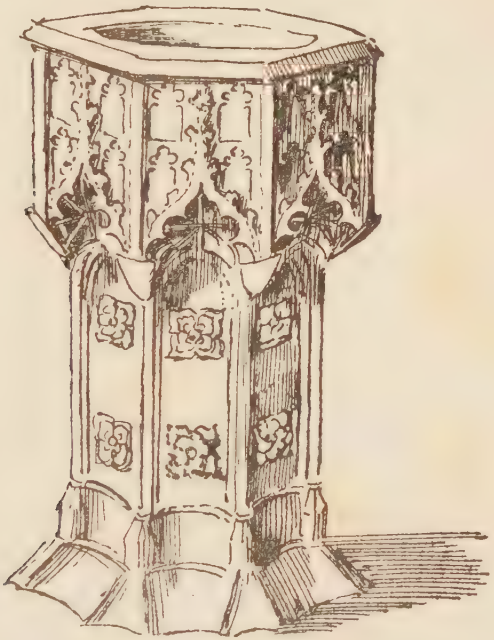

Fig. 79.—Yaxham (Norfolk).

B, for Adam Bosville, patron of the living in the fourteenth century, whose coat-of-arms is shown in the panel between the two letters. The unusually good font at Irstead (Norfolk) (Fig. 76) has a curious pattern behind the devices of its panels. This has often been wrongly described, but is evidently intended to represent clouds, and resembles the heraldic charge of *nebuly*. Upon this background of cloud are shown, in separate panels, a

hand with a scroll, the *Agnus Dei*, the Head of Christ within a nimbus with a cross, and another head within a circle.

At this period fonts belonging to an earlier age sometimes received decorative treatment. Examples of this kind must be fairly numerous, though not always easy to detect. A good instance is the large round bowl at Mountfield (Sussex), which, originally plain, has been divided into panels and towards the end of the fifteenth century adorned with roses and fleurs-de-lys, so frequent in the decorative work of Tudor times.

Note on General Features of Perpendicular Fonts

In closing this review of Perpendicular fonts, some general features which added greatly to their splendour deserve particular notice. The chief of these are :

(*a*) *The use of colour in their decoration.*—Many of the fonts with figure-sculpture, like the screen-work of the same period, retain, more or less, traces of the elaborate colouring with which they were beautified. Red and green, with occasional touches of black and gold, were the colours usually employed. Examples are seen at Wheatacre and Acle (Norfolk) (Fig. 74).

(*b*) *Their mounting upon large stepped platforms.*—This is a fashion especially characteristic of East Anglia, and adds very much to the effect of some of the splendid fifteenth-century fonts of the district. Still further richness of effect is gained by the panelling of the rises of the steps of these platforms and their adornment with quatrefoils and other devices. Examples are seen in the illustrations of Happisburgh (Fig. 73), Upton (Fig. 80), and Acle (Norfolk) (Fig. 74).

(*c*) *The development of the spire-like font-cover.*—During this period, from which so much that is beautiful in

the way of church fittings and furniture has come down to us, the cover of the font received attention and underwent a great development. Covers were provided for

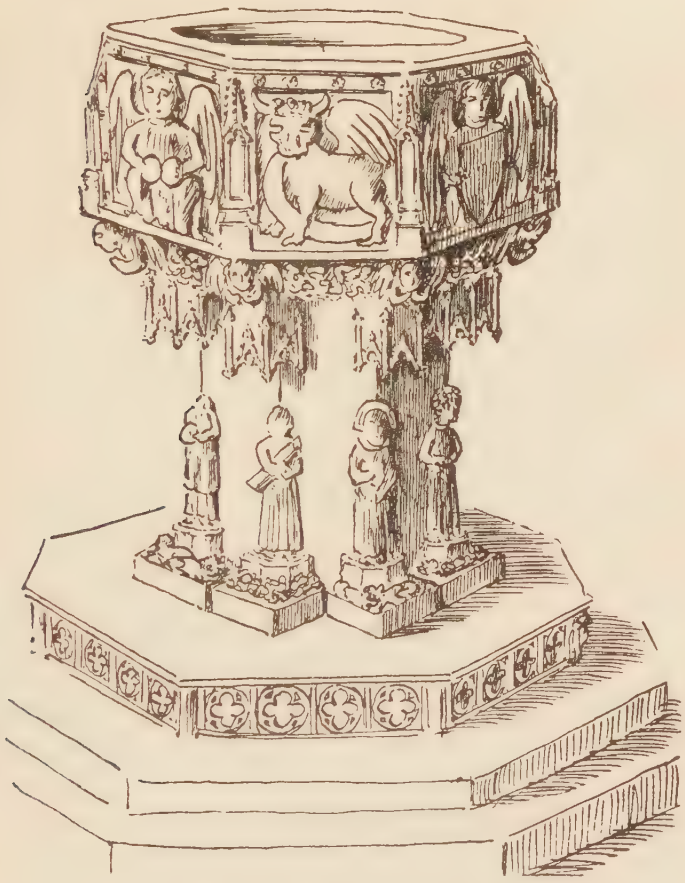

Fig. 80.—Upton (Norfolk).

fonts to keep the water pure and clean, it being renewed and consecrated at stated intervals. The earlier covers were almost always flat lids, but few are extant older than the fourteenth century, though the staples for fastening them down sometimes remain, or marks

where such fastenings have been may be traced in the rim of the font. In the Perpendicular period, however, a striking development took place, and the font-cover assumed a spire-like form, with delicate architectural detail in miniature, in the shape of tracery, buttresses, and pinnacles, as at Worstead and Castle Acre (Norfolk), Ufford (Suffolk), Frieston and Fosdyke (Lincs), and Ewelme (Oxon). The finest specimens are in East Anglia, and the one at Ufford soars no less than 18 feet above the font. There are also extant some very fine post-Reformation tall covers conservative in their general design, as at Walpole St. Peter and Terrington St. Clement (Norfolk), the latter beautifully painted, and Plymstock (Devon). Sometimes such erection becomes more in the nature of a canopy over the font, which rises from pillars that rest upon the ground, as at St. Peter Mancroft Norwich, Trunch and Bacton (Norfolk), and Durham Cathedral—the last a Renaissance example, and the work of Bishop Cosin. Luton (Beds) is peculiar in having a stone erection of the like kind surrounding and containing the font, and belonging to the Decorated style. The subject of font-covers belongs to the heading of Ecclesiastical Woodwork, and is too large for treatment in a work intended to deal particularly with the design of the fonts themselves.

CHAPTER VI

SOME NOTABLE GROUPS OF FONTS ACCORDING TO DESIGN

Besides certain characteristics which mark fonts in general at particular epochs, there were some very pronounced types of design which found special favour in certain localities. Of such local classes of fonts the following are the most notable :

(1) The Aylesbury Group

A large and handsome type of Norman font with circular and boldly fluted bowl. A band of ornament of Classical character encircles the top of the bowl in most examples, and the cable moulding generally occurs. In some members of the group there is a very effective band of feathery ornament, and the characteristic base takes the form of a large and richly ornamented inverted capital.

Examples are at Aylesbury, Bledlow, Buckland (bowl only), Chenies, Great Kimble (Fig. 81), Great Missenden (base only), Little Missenden, Wing (base only), Pitstone, and Weston Turville, all in Bucks.

Dunstable and Houghton Regis (Beds).

Eydon (Northants).

A Norman bowl of allied design occurs at Haddenham (Bucks), and a rendering of the same theme with detail of Pointed style at Dinton (Bucks).

(2) The West Norfolk Group

Another well-marked group of Norman fonts is found in West Norfolk. While they rival, if they do not excel, the members of the Aylesbury group in their

Fig. 81.—Great Kimble (Bucks).

conception and execution, their design is quite different, for they belong not to the tub-shaped class of font, but have square bowls supported upon angle-shafts. The bowls are literally covered with rich ornament, in which interlacing lines or cords play the most prominent part.

All the adornment is of this kind at Toftrees (Fig. 82) and Shernborne, with the addition of a large face in the lower part of each side of the bowl in the latter example. At Scunthorpe on one side is shown the Adoration of the Magi within an interlacing arcade, the remaining sides being covered with interlacing decoration reminiscent of Celtic work, as in the other members of the group.

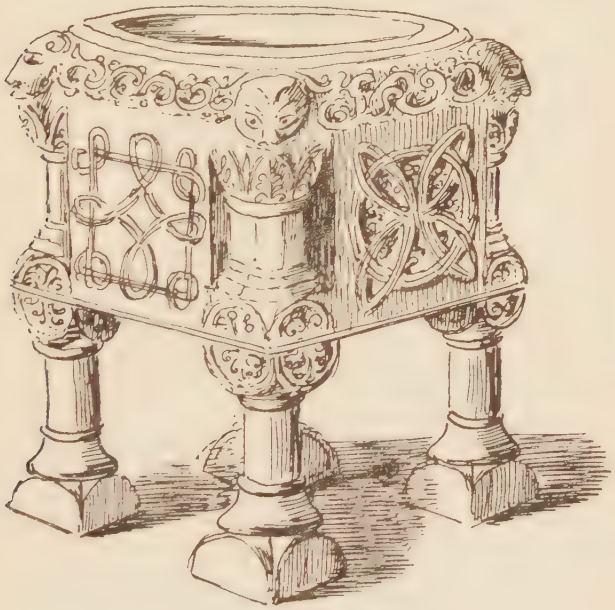

Fig. 82.—Toftrees (Norfolk).

The capitals, and in most examples the bases of the supporting columns, are finely carved, and a notable feature is the presence of a column at each angle of the bowl also. These last are, at Toftrees and Shernborne, of large proportions and very ornate. The upper rim of the bowl has grotesque heads at the angles at Toftrees and Scunthorpe.

Other members of the group, though varying somewhat in detail, are found at Breccles and Burnham Deepdale, the latter remarkable for its figure-sculpture illustrating the occupations of the months (see above, p. 70).

(3) The Launceston Group

A very distinct type of large font, with bowl of cushion capital shape supported upon a single shaft, and having a human head at each angle, with on each face a six-pointed star, or in a few cases (as at Callington) a tree, encircled by grotesque monsters.

The members of this group are found at :

St. Thomas' Launceston.
Altarnun (retaining its original colour) (Fig. 83).
Callington.
Jacobstow.
Landrake.
Laneast.
Lawhitton.
Lezant (the heads at the angles have been hacked off).
Tideford.
Warbstow.

This Norman design was reproduced, so far as general appearance goes, but with fifteenth-century detail, at Lifton, in the same district, but just over the border in Devon.

(4) The Bodmin Group

The ornament of this group is after Norman design, but it may have been executed at a later period, for fashions in architectural ornament sometimes lingered long, especially in the remoter parts of the country. The bowls are circular, richly ornamented as a rule with a variety of figures, amongst which dragons, stars, trees, and interlacing lines or cables are prominent. The bowls are supported by a central shaft, and upheld

by four slender pillars reaching to the rim of the bowl, which have human or angelic heads instead of capitals.

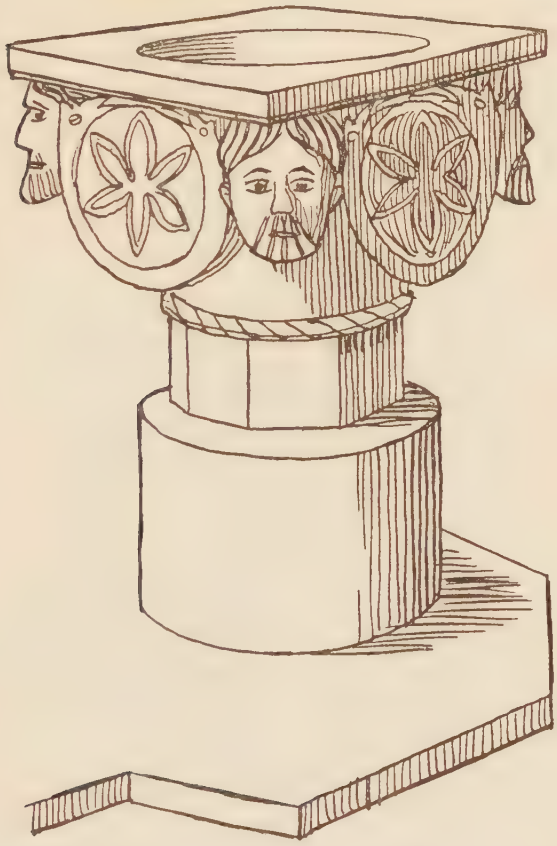

Fig. 83.—Altarnun (Cornwall).

The members of this group are found at :

St. Austell.
Bodmin.
St. Ewe (exceptional in having the bowl quite plain).
St. Gorran.
Lamorran (with plain bowl).
St. Kea.
Luxulyan.
St. Mawgan-in-Pydar (bowl adorned with shields only).
Newlyn East.
South-Hill (Fig. 84).
Tregoney.
St. Veryan.

This very handsome type of font was continued locally down to the Perpendicular style, two remarkable examples occurring at Padstow and St. Merryn, with typical carved figure-sculpture of the fifteenth century executed in the dark green Cornish stone known as catacleuse. A third survival of the Bodmin form to a late date is found at Boconnoc, in this case without any figure-sculpture, the adornment consisting only of

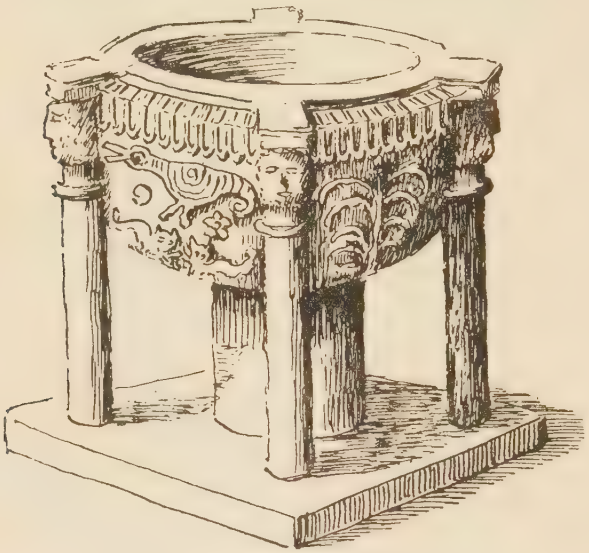

Fig. 84.—South-Hill (Cornwall).

panelling and tracery of typical Cornish Perpendicular style.

(5) The Eastbourne Group

In a part of the country where fonts in general are comparatively plain and figure-sculpture is rare, the neighbourhood of Eastbourne is characterised by a group of fonts of individual and peculiar design. These fonts belong to the fifteenth century, and are curious

for their date in being oblong in plan and of the tank type. Contrary to the usual fashion of their date, the bowl is plain, while the lower part has characteristic Perpendicular panelling, and the angles are worked into shafts. The examples of this uniform group occur at Alfriston, Barcombe, Beddingham, West Dean,

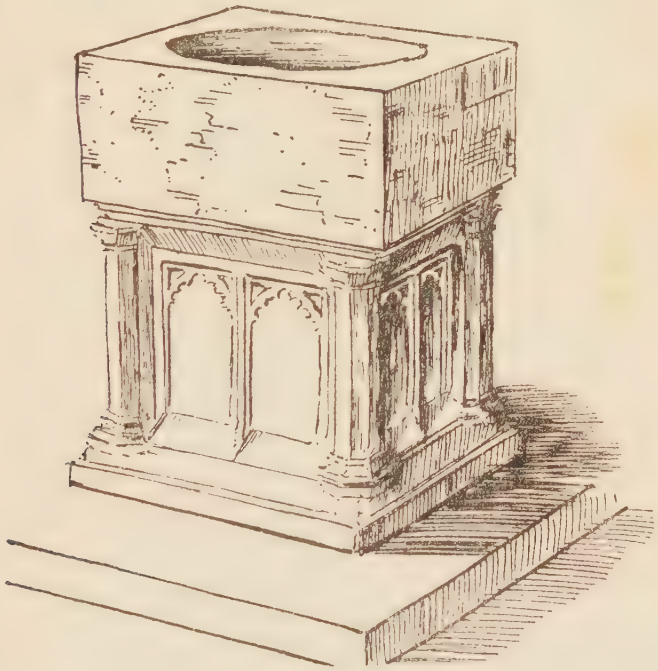

Fig. 85.—Eastbourne (Sussex).

Eastbourne (Fig. 85), Hurstmonceaux, Jevington, Southease, and Willingdon, all in Sussex, and within the district about Eastbourne and Lewes.

(6) The Seven Sacraments Group

No treatment of groups of fonts would be complete without mention of the splendid series of fifteenth-

century octagonal fonts whose panels contain delicately executed and lifelike scenes illustrating the administration of the seven sacraments of the Church. Some members of this group rank amongst the most beautiful of the splendid East Anglian fonts of the Perpendicular period. With two exceptions—those at Farningham (Kent) and Nettlecombe (Somerset)—these fonts belong to East Anglia, and most of them retain traces of the gold and colours with which they were once resplendent. Twenty-two examples occur in Norfolk :

Alderford.
Binham.
Brooke.
Burgh-next-Aylsham.
Clay-next-the-Sea.
Earsham.
East Dereham.
Gayton Thorpe.
Great Witchingham (Fig. 86).
Gresham.
Loddon.
Marsham.
Martham.
Norwich Cathedral.
Sall.
Seething.
Sloley.
South Creake.
Little Walsingham.
Walsoken.
Wendling.
West Lynn.

In Suffolk are twelve examples :

Badingham.
Cratfield.
Denston.
Gorleston.
Great Glemham.
Laxfield.
Melton.
Monk Soham.
Southwold.
Westhall.
Weston.
Woodbridge.

The sacraments occupying seven panels, there remains the eighth to be filled, and this is occupied by different subjects in the various fonts of the group. For example, at Gayton Thorpe the Coronation of our Lady is shown ; at Gresham, Seething, Wendling, and Weston the Baptism of our Lord ; at Little Walsingham, South Creake, and Alderford, the Crucifixion ; at Great Witchingham (Fig. 86), and Gorleston, Christ in Glory ;

at Binham and Nettlecombe, the Holy Trinity; and at Farningham, the Act of Communion.

Apart from their artistic excellence, these representations of the sacraments are of very great interest and value for their testimony to the manners and costumes of the period to which they belong. Ecclesiastical

Fig. 86.—Great Witchingham (Norfolk).

vestments are clearly shown, while such customs as the raising of a lighted candle and the ringing of the sacring bell at the elevation of the Host are depicted in lifelike manner at Great Witchingham (Fig. 86), Alderford, Sall, and Gresham. Two lights are shown as the ornaments of the altar at Gresham. Immersion is depicted as the method of baptizing. The spiritual

result of the sacrament of Penance is effectively portrayed by the figure of an angel standing over the penitent and driving away the devil.

Before leaving this part of our subject, two small groups, each with its own special interest, should be referred to.

(7) The Hereford Group

This consists of three fonts, of which the one at Hereford Cathedral is the best known. The other members are in the adjoining county of Gloucester, at Micheldean and Rendcombe (Fig. 49). The bowls are of tublike form adorned with good figure-sculpture within an arcade of fine Norman detail. The font of Hereford Cathedral is distinguished from the others in having four lions séjant disposed around the base (see above, p. 63).

(8) The Lurgashall Group

For the sake of its eccentricity, a pattern of post-Reformation font that found a certain amount of favour in Sussex should not be omitted from our category. This belongs to the seventeenth century, and occurs at Lurgashall and in the neighbouring parish of North Chapel. The Lurgashall example is dated 1661, and the other appears to have been copied from it. The fonts are square, and belong to the tublike class, but their peculiar expression is gained by carving their surface into the semblance of square blocks which alternately protrude and recede.

CHAPTER VII

SOME NOTABLE GROUPS OF FONTS ACCORDING TO MATERIAL

(1) Fonts of Tournai Marble

This large and handsome type of font is made of a dark marble imported by Norman builders from quarries near Tournai in Belgium. The representatives of the class occur at Winchester Cathedral, East Meon, St. Mary Bourne, and St. Michael's Southampton (all in Hants), Lincoln Cathedral (Fig. 93) and Thornton Curtis (Lincs), and St. Peter's Ipswich. The bowls are square in all cases, and on their under-sides are carved the capitals of angle-shafts upon which they were intended to be placed. These angle-shafts occur at Winchester, East Meon, St. Michael's Southampton, and Lincoln, but no longer exist in the other examples, which now rest upon a central shaft only. The bowls are carved with grotesque monsters at St. Peter's Ipswich and Thornton Curtis; with monsters and emblems of the Evangelists at Lincoln and St. Michael's Southampton; with doves eating grapes at Winchester, or drinking at St. Mary Bourne. Two of the fonts belonging to the group have very interesting figure-sculpture, illustrating the Creation, the Fall, and the Expulsion from Eden at East Meon, and at Winchester stories from the life of St. Nicholas.

(2) Fonts of Cornish Catacleuse

Two belated members of the Bodmin group have been already referred to as worked in local dark green

catacleuse. But apart from these the same fine material occurs in a small Cornish class of font, found in three examples, viz. at Fowey, Ladock, and St. Feock. These are very graceful cup-shaped fonts with finely carved ornament of that rather classical type which

Fig. 87.—Ladock (Cornwall).

we meet with sometimes in the Norman period. The bases are varied in all three examples, the most striking and original appearing at Ladock (Fig. 87).

(3) Fonts in which Cornish Serpentine is Employed

The dark green serpentine of the rocks of the Lizard district has been used only to a limited extent in

ecclesiastical decorative work, in spite of its fine appearance. At Cury and Landewednack, however, it is employed with excellent effect for the angle-shafts of fonts whose general outline resembles those of the Bodmin group.

(4) Fonts of Brick

Brick fonts are rare, but there are occasional examples in those districts where suitable stone was scarce, and where we find brick largely used in church building. Potter Heigham (Norfolk) has a very good fifteenth-century specimen of octagonal font raised upon a fine platform, all formed of moulded bricks. Chignal Smealy (Essex) has another and rather more simple example, in a county characterised by a great deal of fine brickwork of the fifteenth and sixteenth centuries, and in a church wholly of this material, even in such details as pillars and arches, piscina and window tracery. Sir Stephen Glynne, in his *Churches of Kent* (1850), mentions that "the font is of brick" at Kennarding-ton, but there is now no trace of this example, which was probably removed and replaced by the present stone one when the church was restored about twenty years ago.

(5) Fonts of Artificial Stone

Artificial material other than brick was sometimes employed for fonts in post-Reformation times. Essendon (Herts) has a curiosity in the shape of a wedgwood bowl that stands upon a wooden pillar. To the earliest days of the Gothic revival belong some handsome fonts imitating typical fifteenth-century examples, and made in "artificial stone" by Coad. Of this kind is the font at Eglwys Newydd (Cardiganshire), executed in 1792

for Thomas Johnes of Hafod. A duplicate, made in the same mould, was placed in Debden church (Essex). Cherubs' heads support the bowl, and the panelling around it is good and adorned alternately with roses

Fig. 88.—Lea (Glos).

and heraldic shields. There are, however, the characteristic faults of post-Reformation times. The interior of the bowl is absurdly small, and its rim is " stepped " in a way quite out of character with the rest of the design. The buttresses at the angles of the stem are weak in

outline, and the statuettes between them are too small in scale and poorly moulded.

(6) Imported Fonts of Foreign Marble

Here and there we find an example of a font of foreign material and workmanship which has been imported into this country. A very interesting case of the kind is at Lea, near Micheldean (Glos) (Fig. 88). This apparently was made for a holy-water stoup. The material is Italian marble, elaborately carved, and adorned besides with small bands of Italian mosaic. A cluster of rams' heads immediately supports the bowl, and the slender stem is curiously knotted in the centre, resting for base upon the figure of an apparelled elephant. The very elaborately rebuilt church at Elveden (Suffolk) has been fitted with a handsome font of Italian material and work. The octagonal bowl rests upon an open arcade supported by eight twisted columns, and its panels are filled with figure-sculpture and heraldic shields surrounded by foliage, alternately.

CHAPTER VIII

WOODEN FONTS

When the font became a regular part of the furniture of each parochial church, it was almost always made of stone, and stone thus became the canonical material for the font. Thus we find St. Edmund, Archbishop of Canterbury, decreeing in 1236 that there should be "a stone baptistery [i.e. a font] in every baptismal [i.e. parochial] church." Other material, however, was sometimes used, and first we will deal with those that

Fig. 89.—Dinas Mawddwy (Merion).

were made of wood. Wooden fonts do not seem to have been numerous at any period, and owing to the perishable nature of the material but few specimens have survived. A list of these, with a short description of each, is here appended :

(1) Dinas Mawddwy (Merion) (Fig. 89). A wooden bowl, probably intended for use as a font, was dug up in a bog here, and is now kept at the mansion of Pengwern. It is formed from a piece of knotty oak, levelled

at the top and the bottom, and a basin is scooped out measuring 11 inches across and 3½ inches deep; beside this is another smaller hollow, 3 inches across and about an inch deep. The border is rudely ornamented with sprays of leaves, and has also the word ATHRYWYN engraved upon it. The date of this relic is uncertain,

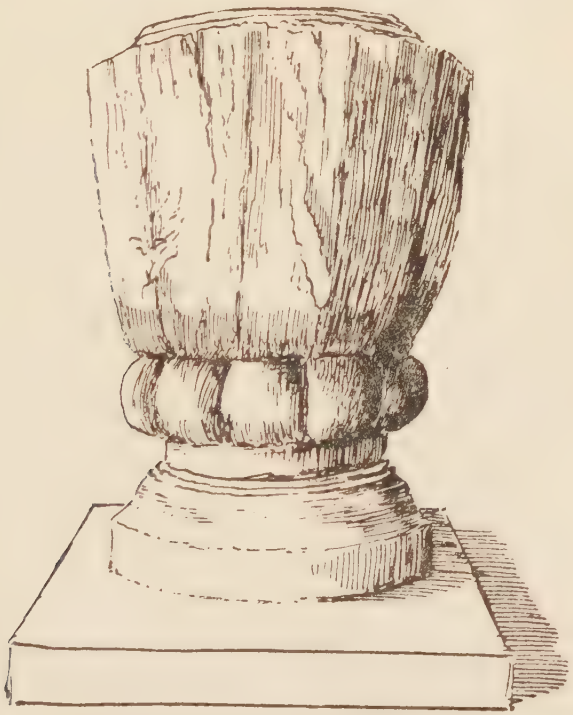

FIG. 90.—EFENECHTYD (DENBIGHSHIRE).

but it has probably come down from a remote period, and the smaller receptacle by the side of the bowl for the baptismal water was most likely intended for the holy oil and the spoon used in the chrism which accompanied the administration of the sacrament.

(2) Efenechtyd (Denbighshire) (Fig. 90). This is formed out of a tree-trunk which has been roughly

worked externally into fourteen facets of irregular width, and at the base is a course of bosses deeply severed. It seems to belong to the Norman period, for its form clearly imitates a tub—an early shape as a rule for the font—and resembles the undoubtedly Norman font at Tangmere (Sussex). The execution, being rude, affords no certain clue as to the date, but the circular stone base has an early appearance, and favours a Norman date for the font as a whole.

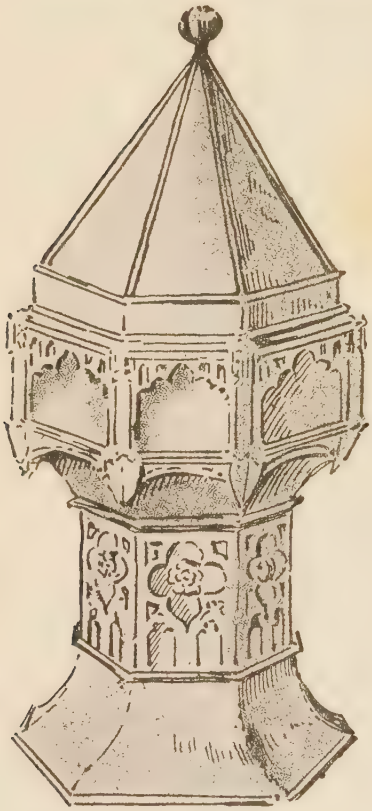

Fig. 91.—Mark's Tey (Essex).

(3) Mark's Tey (Essex) (Fig. 91). A handsome octagonal font, which in its plan and in the details of its ornament resembles the typical stone font of the fifteenth century.

(4) Ash (Surrey). A plain octagon upon a circular pedestal, with a small pillar at each angle.

(5) Chobham (Surrey).

(6) Stanford-in-the-Vale (Berks). A font entirely cased in wood with characteristic decoration of the Elizabethan period.

(7) Parham House (Sussex) (Fig. 92). In the private chapel, said to have been brought from the church of St. Peter's-in-the-East Oxford.

This is a font of great interest. It takes the form of

an apple tree laden with fruit. Round the trunk of the tree is coiled the serpent, and figures of Adam and Eve stand on either side, the latter holding an apple from the tree. This is a post-Reformation font, but reverts to early custom in depicting the Fall. The same subject is treated in similar manner with detached figures of Adam and Eve in the marble font of St. James' Piccadilly, attributed to Grinling Gibbons. The cover at Parham takes the form of a pile of clusters of grapes and vine leaves, while a flying cherub supplies the counterpoise for the cover. The whole of this remarkable font is finely painted in natural colours.

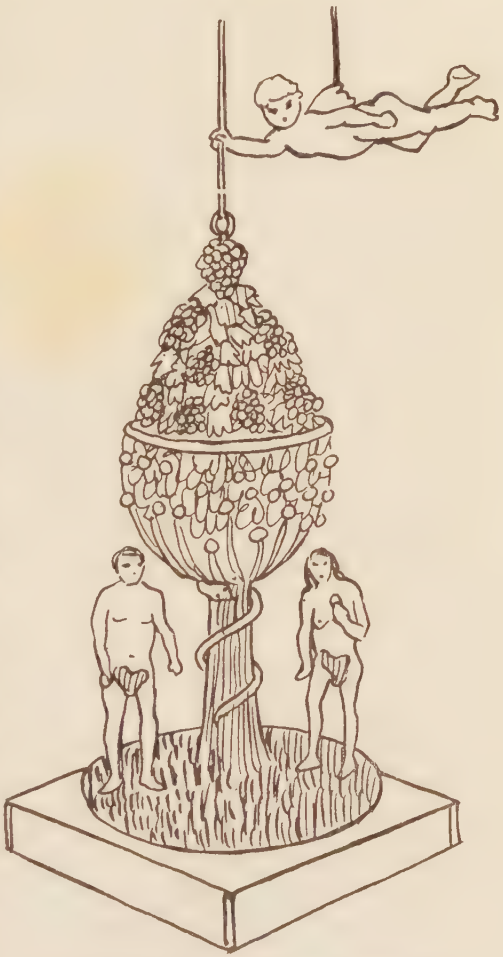

Fig. 92.—Parham House (Sussex).

(8) West Wycombe (Bucks) (Fig. 36). Here is a very strange eighteenth-century church built by Sir Francis Dashwood, so local legend has it, as a penance for his sins. The original furniture and fittings, which

are handsome, though secular in appearance, remain, and amongst these is a font of fantastic form. A tall pedestal resting upon three feet carries a square tray to hold a small baptismal basin of brass. Round the basin are gathered four doves, while a fifth is fleeing from a serpent that is coiled around the pedestal. The whole is vividly painted in gold and natural colours.

(9) Teigh (Rutland). A church with very curious post-Reformation fittings and ritual arrangements. The font takes the form of a typical Renaissance urn with cover, but is very oddly attached to the altar-rail, by means of a well-designed swivel bracket of brass.

(10) Christ Church (City) Bristol. A diminutive bowl upon a tall pedestal of eighteenth-century design and coæval with the present church. This font has recently been converted into a lectern, and stands in the chapel of St. Michael within the church.

(11) Marton (Cheshire). This, like the body of the wooden church within which it stands, is a restoration, the woodwork being of a modern type. The stone bowl of the older font lies in the porch.

(12) Capel Cynon (Cardiganshire). A shallow square box made of thin boards, standing upon a rough pillar or shaft, and placed in a pew. It is very dilapidated and falling to pieces. It is obviously of no great age, and was probably never intended to hold water, but simply (like the much more elaborate example at West Wycombe) to serve as a tray for the basin with which the sacrament was so often administered in this country in the slovenly and degenerate days that followed upon the Reformation.

Other wooden fonts formerly existed in the following churches :

Badsey and Longdon (Worcs).

Downton-on-the-Rock (Hereford). This is said to

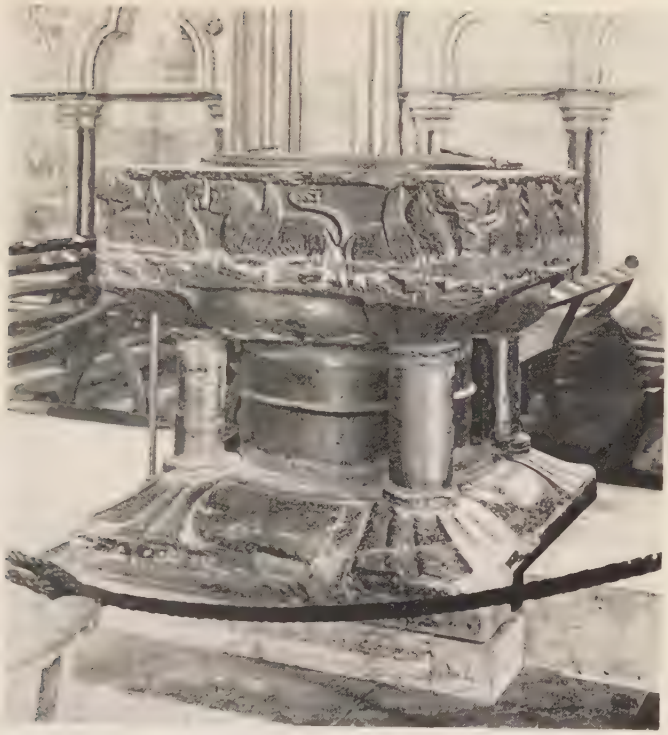

Fig. 93. LINCOLN CATHEDRAL.

Fig. 94. DORCHESTER.

facing p. 142.

FIG. 95. FRAMPTON-ON-SEVERN

FIG. 96. WARBOROUGH.

facing p. 143.

have been a Norman font of oak, and was in the old church, which has been a ruin for many years. It is referred to in Oliver Baker's *Ludlow Town and Neighbourhood*, 2nd ed. 1889, p. 125.

Claydon and Northleigh (Oxon). Wooden fonts are mentioned in these two churches in *The Architectural Topography of England: Oxfordshire*, 1850. They have since disappeared.

Llangwyryfon (Cardiganshire). Meyrick (*Cardigan*, p. 331) mentions a wooden font here, describing it as "an old wooden bason on a stone pillar and standing on two steps." There is now no trace of it.

CHAPTER IX

FONTS OF METAL

(1) Leaden Fonts

There are altogether thirty-one fonts of this material in England, distributed as follows:

Berkshire: Childrey, Long Wittenham, and Woolstone.
Buckinghamshire: Penn.
Derbyshire: Ashover.
Dorsetshire: Wareham.
Gloucestershire: Down Hatherley, Frampton-on-Severn, Haresfield, Lancant, Oxenhall, Sandhurst, Slimbridge, Syston, and Tidenham.
Hampshire: Tangley.
Herefordshire: Aston Ingham and Burghill.
Kent: Halstow, Brookland, Eythorne, Wychling.
Lincolnshire: Barnetby-le-Wold.
Norfolk: Brundall.
Oxfordshire: Dorchester and Warborough.
Surrey: Walton-on-the-Hill.
Sussex: Edburton, Greatham, Parham, and Pyecombe.

The fonts of this category belong to all periods, but the majority of them are either early or late. Many of them date from the Norman period, while the latest bear a seventeenth-century date (Aston Ingham and Eythorne).

A plain circular bowl occurs at Penn (Bucks).

At Greatham (Sussex) is an almost plain square bowl, whose only ornament consists of an incised cross within a circle. This example has generally escaped notice. It stands in the garden of the Manor House, adjoining the churchyard, where it serves as a flower-pot.

Figures within a typical Norman arcading appear upon the leaden bowls at Dorchester (Oxon) (Fig. 94), Halstow (Kent), Walton-on-the-Hill (Surrey), and Ware-

ham (Dorset). The example at Halstow is a comparatively recent discovery. Concussion caused by the firing of anti-aircraft guns during the war cracked the plaster round the bowl of the font. This being removed, there was found underneath it a leaden font-bowl in good preservation. It is of the twelfth century, and the figures within the arcade are full-length standing figures (not sitting as at Dorchester, Walton-on-the-Hill, and Wareham). The arches and figures repeat in pairs, the columns being alternately fluted and twisted, and one figure representing a king with a crown, the other an angel.

An ornate Gloucestershire group proceeded from the same mould. The design consists of seated figures of saints alternating with scroll-work within the arches of a well-moulded Norman arcade. Fine examples are at Frampton-on-Severn (Fig. 95), Sandhurst, Syston, Tidenham.

Small figures within a pointed arcade occur at Warborough (Oxon) (Fig. 96) and Long Wittenham (Berks) (Fig. 101), with rosettes at intervals.

Figures without any arcading and all cast from the same mould form the ornament of the fonts at Childrey (Berks) (Fig. 100) and Eythorne (Kent). In the first case a bishop's figure is repeated, and in the second the form of a man holding a torch.

At Brundall (Norfolk) we have the figure of Christ crucified, and between each impression a band of vertical ornament with fleur-de-lys, the same band being repeated horizontally at the base of the bowl.

Of the Sussex examples, Pyecombe and Edburton have elaborate adornment of arcading and scroll-work, not quite identical. The Parham font is of an entirely different and later type. It bears an inscription, repeated horizontally and vertically, IHC NAZAR.

and, contained in a heart-shaped shield, an heraldic charge gyronny within a bordure.

Haresfield (Glos) has upon it an outline of trefoil-headed tracery (Fig. 99).

Woolstone (Berks) is very curious. It has two rows of small pointed and trefoil-headed openings like windows which appear as though within and behind a sort of framework of beams. It has been thought that the intention of the moulder was to represent the interior of a church.

At Brookland (Kent) is the most ornate example of a leaden bowl in this country. Its figures represent the signs of the zodiac, and the labours of the months (see above, p. 70).

Down Hatherley (Glos) has roses, alternating with large sprays of feathery foliage, and stars.

Aston Ingham (Hereford) has similar sprays of foliage with six-winged cherubs' heads. This interesting example is also dated 1689, and has upon it the Royal monograms WR MR above roses and scroll-work.

Burghill (Hereford) has been very much repaired, but the floral scroll round the upper part of the rim is original, and the stone base upon which the leaden bowl stands is of excellent Norman workmanship.

Leaden fonts sometimes occur on the Continent. At St. Evroult-de-Montfort (Orne, France) is one of Romanesque character, and similar to the one at Brookland in being adorned by representations of the signs of the zodiac and the occupations characteristic of the months of the year. Again, at Espauberg (Oise, France) is a leaden bowl very strongly resembling the Gloucestershire type, of which we have given Frampton-on-Severn as an illustration (Fig. 95). Another French example is at Mesnil-Mauger (Calvados), and is of fifteenth-century date.

(2) Brazen Fonts

Brass fonts must always have been very uncommon in our own country. St. Albans Abbey possessed one for a short time. It was brought from the Royal Chapel in Holyrood Palace in 1544 by Sir Richard Lee, to whom the abbey lands at St. Albans had been granted after the Dissolution, and was by him placed in the abbey church. It was scrapped, however, with most of the things of value which the church contained, in the troubles of the Great Rebellion. The only brass font now existing in this country is at Little Gidding (Hunts). This, with other fittings of that interesting church, dates from the time when Nicholas Ferrar revived there in 1626 that semi-monastic life of which such a charming picture is given in Shorthouse's story *John Inglesant*. The bowl of this font is of the usual diminutive proportions of post-Reformation times, and the font as a whole resembles nothing so much as a large and handsome mayoral mace. Brass fonts are more common in other lands, and St. Wulfran's church, Abbeville, has a specially fine example in the form of a large urn with two handles. The handsome brazen fonts which are numerous in Germany and Denmark and of which two Belgian examples were familiar before the war to many English travellers (viz. those at St. Barthélemy Liége and St. Pierre Louvain) have no parallel in England.

(3) Iron Fonts

These are extremely rare in any land, though we occasionally meet with an example on the Continent. There is a large cast-iron font of rather handsome Gothic design at Le Dorat (Haute-Vienne, France),

and an exact duplicate at St.-Gilles Etampes in the same country. Our own land possesses only one font of this material, viz. at Blaenavon (Mon), where it is at least in appropriate setting, for the church was built by the Blaenavon Company in 1805, the proprietors of the local ironworks, and the font was specially provided for the church by the company at the time of its erection.

We may close this part of our subject by an allusion to a curious modern instance of the employment of unusual material. Aeroplane parts have been ingeniously used in the formation of the font for the church —itself a transformed hangar—of the Royal Air Force Training School at Cranwell (Lincs). It is composed of a rotary engine mounted in a " cowling " and supported by four-bladed propellers.

CHAPTER X

INSCRIBED FONTS

The placing of an inscription upon a font was not confined to any one period, but inscriptions occur alike on very early fonts, on those of the later mediæval period, and in a relatively large number of cases on fonts supplied to churches since Reformation times. When we consider how large a number of old fonts has come down to us, it is perhaps a little surprising that so small a proportion bear inscriptions. These inscribed fonts may be classified according to the tenor of their inscriptions.

(1) Inscriptions recording the Providing of the Font

Little Billing (Northants):

WILBERTUS ARTIFEX ATQ-CEMENTARIUS
HUNC FABRICAVIT
QUISQUIS SUUM VENIT MERGERE CORPUS
PROCUL DUBIO CAPIT.

"Wilbert craftsman and mason made this.
Whoso cometh to immerse his body without doubt is the gainer."

The font belongs to the early Norman period; it is of the tub shape with a girdle of moulding, and the lettering of the inscription is like that upon the seal of William the Conqueror.

Bingley (Yorks):

A square bowl with interlacing lines rudely executed and having on one side an inscription of three lines in

runic letters. These are much worn and almost illegible, but have been translated thus :

EADBRIET, KING, ORDERED TO HEW
THIS DIPSTONE FOR US
PRAY YOU FOR HIS SOUL.

If this rendering is correct, the font would be of the eighth century, for Eadbert was King of Northumbria from 737 to 758, and his interest in spiritual affairs is attested by the fact that in the last-named year he resigned his kingdom and took monastic vows.

Bridekirk (Cumberland) (Fig. 19) :

+ RICARTH : HE : ME : IWRUCTE :
AND : TO : THIS : MERETH : GERNR : ME :
BROCTE :

" Richard he me wrought
And to this excellence diligently me brought."

The inscription is in runic letters, partly Scandinavian, and the dialect is that of the twelfth century ; the Richard mentioned may, therefore, have been Richard of Durham, known as an architect and sculptor (1120–80).

Bubwith (Yorks) :

FONS DE BUBWID.

Patricio (Brecon) :

A font of an early type and roughly executed. The bowl, which is circular, and pedestal are formed out of one block of stone (Fig. 23). Round the rim is an inscription which seems to assign the font to a pre-Conquest date, but there are some puzzling features about it (Fig. 97). The rim has a border with foliated ornament in relief, and within the border an inscription in letters of Anglo-Saxon character, which reads :

MENHIR ME FECIT IN TEMPORE GENILLIN.

This has been rendered " Menhir made me in the time of Genillin," but there is little doubt that the true

meaning is, "I was made out of a single stone in the time of Genillin." The church at Patricio was dedicated by Bishop Herwald of Llandaff about the year 1060, and it is quite likely that the font was placed within it at the time it was built, so that it would belong to the period before the Norman Conquest, and the Genillin named is identified by Westwood with Genillin Foel,

Fig. 97.—Patricio (Brecon).

who was Prince of Powys in the middle of the eleventh century. The inscription, however, is not free from difficulty, for if we regard the ornamental border by itself we should certainly be inclined to assign it to a date after the Conquest, while it is quite clear that the letters of the inscription were cut after the border was made, from the way in which the words are arranged so as to fit in with it. We might perhaps solve the difficulty by supposing that the border and the letters

were both added at a time subsequent to the Conquest, while the inscription, nevertheless, embodies a tradition with regard to the font which may with reason be looked upon as authentic.

Featherstone (Yorks) :

IOH . . . ES DE BAGHILL & KATERINA
UXSOR EIUS.

Indicating that the font was the gift of John de Baghill and Katherine his wife.

Landewednack (Cornwall) :

This is an example of adherence in later days to an early type of font, of the same general appearance as the famous Bodmin group. The inscription runs :

D. RIC. BOLHAM ME FECIT.

Hackington (Kent) :

ROGERUS MANWOOD MILES CAPITALIS
BARO SCACCARII 1591 : IX : D : OC.

Credenhill (Hereford) (Fig. 98) :

THE GIVFT OF IOHV SQVIER WHO LIVEED
AT COLFORD. 1667.

Macclesfield (Cheshire) :

THE GIFT OF THOMAS HOOLEY OBIIT XXI SEP.
MDCCXLIV IN HIS MAYORALTY.

This font was scrapped at a restoration in 1898 and replaced in the church January 1918.

Pett (Sussex) ;

EX DONO DIONYSII GEARE MAII 20. A.D. 1753.

Hampstead Norris (Berks) :

THE GIFT OF MR. BENJAMN MATHEWS
1768.

St. Peters-in-Thanet (Kent) :

ERECTED AT THE CHARGE OF JOHN DEKEWAR
ESQUIRE OF HACKNEY IN MIDDLESEX.

Milford Haven (Pem) :

A handsome urn of Egyptian porphyry mounted upon a pedestal which bears the inscription :

MDCCCI. BROUGHT FROM EGYPT BY
BISHOP POCOCKE.

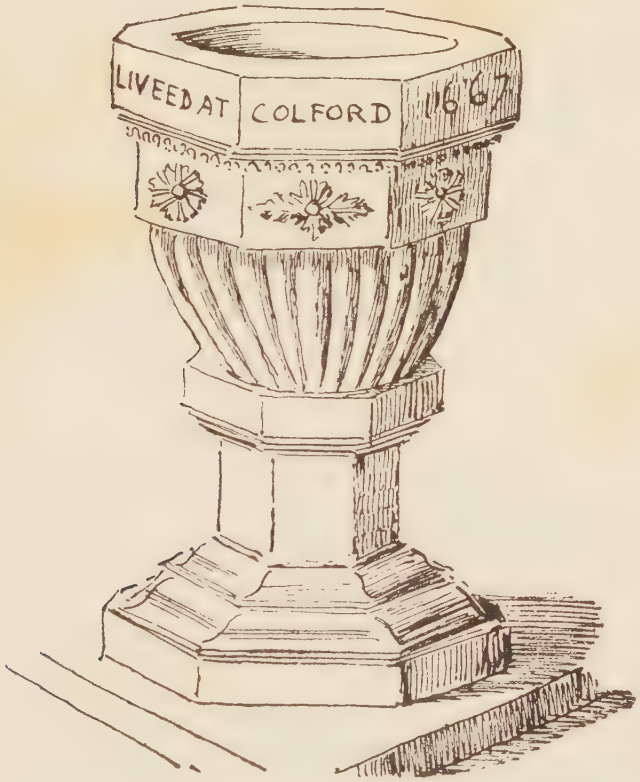

FIG. 98.—CREDENHILL (HEREFORD).

The fonts mentioned above are either very early or very late ones, belonging either to a period about the time of the Norman Conquest (and even earlier) or to post-Reformation times. It was evidently a quite early custom to record the name of the maker, or the

donor, of a font. Other evidence points in the same direction. Thus in the National Museum at Stockholm there is a font inscribed in runes ANDREAS MADE THE BOWL, and the curious relic preserved in the Ashmolean Museum at Oxford and known as King Alfred's Jewel bears in Saxon characters the legend ALFRED HAD ME WROUGHT. The earlier inscriptions on fonts and the post-Reformation ones differ in this respect from the mass of mediæval ones, which do not make mention of the donor's or the maker's name, except in that class of inscriptions which make request for prayers. This fits in with what we should expect of human nature. To inscribe one's name upon one's work is a sign of childish naïveté or of pride and ostentation, and we find accordingly that works of art are thus named in the period of dawn, and then again usually in the much later time of degeneration and display. In architecture generally the same holds good. We know the names of the architects of the Parthenon and Sta. Sophia, just as we also know the names of architects from Inigo Jones onwards, when the art was no longer a living one, but the names of those who have bequeathed to us the soaring masterpieces of the Gothic of the Middle Ages are comparatively unknown.

(2) INSCRIPTIONS GIVING THE DATE OF THE PROVISION OF THE FONT

Sennen (Cornwall) :

1441.

St. Crantock (Cornwall) :

1474.

Edlington (Yorks) :

ANNO D. 1599.

FIG. 99. HARESFIELD.

FIG. 100. CHILDREY.

facing p. 154.

FIG. 101. LONG WITTENHAM.

FIG. 102. SUTTON COURTENAY.

facing p. 155.

Warburton (Cheshire) :

WILLIAM DRINK
WATER THE
KEEPER
1603.

Eythorne (Kent)—a leaden bowl :

1628.

Landulph (Cornwall) :

Eight lines of letters inscribed upon two sides of an octagonal bowl ; they are mostly illegible, but the date 1660 is quite clear.

Rothwell (Yorks) :

1662

with the initials C.R. (King Charles II) and R. W. VICARIUS WROTHWELL.

Sandal Magna (Yorks) :

1662

with the letters C.R. (King Charles II) and the churchwardens' initials H.B. and R.D.

Birkin (Yorks) :

1663

with the names " John Morreth, John Hollings, William Leak, John Baxter."

Ripple (Kent) :

1663

with the initials R.P.

Ruardean (Glos) :

1657

Atcham (Salop) :

1675

with initials thus arranged IS WP / C W

(probably of churchwardens).

Aston Ingham (Hereford) :

The latest dated example of a leaden bowl, with 1689 in ornamental figures, and the initials of the reigning sovereigns W.R. and M.R.

Cawthorne (Yorks) :

The initials F.P.O. are repeated, but without any date.

In a few cases an inscription records, not the original provision of a font, but its setting up again after its profanation during the troubles of the period of the Commonwealth.

Ackworth (Yorks) :

BAPTISTERIUM BILI PHANATICORUM DIRUTUM
DENUO ERECTUM. THO. BRADLEY D. D. RECTORE
H.A. : T.C. GARDIANIS. 1663.

St. Issey (Cornwall) :

1664

with churchwardens' initials, the font having been restored to its sacred use in that year after its ejection and desecration by the Puritans.

In one case—at *Griston* (Norfolk)—an inscription on the font commemorates a restoration of part of the structure of the church :

AN : DO : 1568 WAS THIS STEPLE TOPE
NEWE SET UP TO THE GREATE COSTE OF
LANDED MEN.

(3) Inscriptions making Request for Prayer for the Soul of the Donor or Maker

The earliest of these is at *Bingley* (Yorks), already referred to (p. 149), which would be as early as the eighth century if the suggested reading is correct. After recording the making of the font by King Eadbert, the request is added :

PRAY YOU FOR HIS SOUL.

Keysoe (Beds):

A font dating about 1200, with lines inscribed in Norman-French:

TRESTUI KE PAR PASSERUI
PUR LE ALME WAREL PRIEU
KE DEU PAR SA GRACE,
VERREY MERCI LI FACE. AMEN.

"Pause thou that passest by,
For the soul of Warel pray,
That God by His grace
True mercy him grant. Amen."

Acle (Norfolk)—on the base:

ORATE PRO ANIMABUS QUI ISTUM FONTEM
IN HONORE DEI FIERI FECERUNT, ANNO
DNI. MILLIMO CCCC DECIMO.

Earl Soham (Suffolk)—on the base:

PRAY FOR THE SOUL OF ROBERT KING. WHO
CAUSED THIS SACRED FONT TO BE MADE.

Bolton-juxta-Bowland (Yorks):

ORATE P' AIABU' DNI. RADULPHI PUDSEY MILIT'
ET DNE EDW'NE UXOR EIUS AC DNI. WILI'
PUDSEY FILII EORU' QUOND' RECTOR HUI'
ECCLIE.

The William Pudsey referred to was Rector of the parish from 1448 to 1507.

Goodmanham (Yorks):

A handsome and richly adorned font with a long inscription:

WYTH OUT BAPTYSM NO SALL MAY BE SAVED
OF YOUR CHARITYE PRAY FOR THEM THAT THIS
FONT MAYD. ROBT. CLEVING PARSON
ROBT. APPLETON.

(See also below, pp. 159, 161.)

Caister St. Edmund (Norfolk)—round the base :

ORATE PRO ANIMA . . . LIIS . . . ICI DE CASTRE.

St. Mary's Beverley (Yorks) :

PRAY FOR THE SOULES OF WYLLM FERYFFAXE
DRAPER AND HIS WYVIS WHICH MADE THIS
FONT OF HIS P'PER COSTES THE X DAY OF
MARCHE YE YERE OF OUR LORD MDXXX.

Walsoken (Norfolk), dated 1544 :

REMEMBER THE SOUL OF S. HONYTER
AND MARGARET HIS WIFE AND JOHN
BEFORTH CHAPLIN.

(4) Inscriptions with Doctrinal Import

Adderley (Salop) :

HIC MALE PRIMUS HOMO
FRUITUR CUM CONJUGE POMO.

Referring to original sin which is washed away at the font.

Lullington (Somerset) (Fig. 102) :

A very richly adorned tub-shaped Norman font. Below the first band of ornament runs the inscription in large letters :

HOC FONTIS SACRO PEREUNT DELICTA
LAVACRO.

" At this sacred laver of the Font offences are done away."

Newark-on-Trent (Notts) :

CARNE REI NATI SUNT
HOC IN DEO FONTE RENATI.

" Those who after the flesh are born guilty
In this font are born again in God."

Nuffield (Oxon) :

FONTE SACRO LOTUM
VEL MUNDAT GRACIA TOTUM
VEL NON EST SACRAMENTI MUNDACIO PLENA.

"Him who is washed in the sacred font either Grace cleanses wholly, or there is not the full cleansing of the Sacrament."

The last three examples all appropriately indicate that the font is the laver of Regeneration.

St. Nicholas' Rochester :

An octagonal font with one letter on each of its sides forming as a whole the word CRISTIAN (the H being omitted to accommodate the word to the number of the sides). This expresses shortly the truth that in the sacrament of Baptism man is made a Christian, through being incorporated into the Church, the Body of Christ.

Treslothan, *St. Winnow*, and *St. Anthony-in-Meneage* (Cornwall) :

These three fonts are well designed and executed and have an identical inscription :

ECCE KARISSIMI DE DEO VERO
BAPTIZABUNTUR SPIRITU SANCTO.

"Lo the dearly beloved of the true God
Shall be baptized with the Holy Spirit."

At St. Anthony, below these words are the initials :

Q.P. : B.M. : B.V. : P.R.

and at Treslothan, a series of letters :

h.b.q.a : i.k.n.c :
c.s.b.c. : l.e.s.c :

Goodmanham (Yorks) (see p. 157) :

The long inscription upon this font begins with the dogmatic statement :

WYTH OUT BAPTYSM NO SALL MAY BE SAVED.

Little Billing (Northants) (see p. 149) :

The inscription on this very early font, after commemorating Wilbert, its maker, goes on to point out the spiritual benefit of the sacrament :

QUISQUIS SUUM VENIT MERGERE CORPUS
PROCUL DUBIO CAPIT.

Dinas Mawddwy (Merion) (Fig. 89) :

The curious wooden bowl dug up at Dinas Mawddwy (see above, p. 138) has a single word engraved upon it, which brings it into this class of fonts with inscriptions having doctrinal significance. The word is the old Welsh ATHRYWYN. See in the Welsh Bible, 2 Sam. xiv. 6 : " Ac ilth law-forwyn yr oedd dau fab, a hwynt ill dau a ymrysonasant yn y maes ; ond nid oedd *athrywynwr* rhyngddynt hwy ; ond y naill a darawodd y llall, ac u'i lladdodd ef." The English version (marginal reading) gives :

" There was no deliverer between them," a literal rendering of the original אֵין מַצִּיל בֵּינֵיהֶם. Cf. also Prov. xviii. 18 : " Y coelbren a wna i gynhennau beidio, ac a *athrywyn* rhwng cedyrn." In view of these uses of the Welsh word it seems to mean " Reconciliation," and thus indicates that man, who is by nature the child of wrath, is at the font reconciled to God and made the child of grace.

(5) Scripture Quotations

On several fonts the inscription gives some appropriate quotation from Scripture :

Potterne (Wilts) :

An early font of rather clumsy tub shape, which may

be as early as the eleventh century. The Latin of Ps. xlii. 1 is inscribed around the upper rim :

SICUT CERVUS DESIDERAT AD FONTES AQUARUM
ITA DESIDERAT ANIMA MEA AD TE $\overline{DS}$. AMEN.

It is interesting to note that the brass dishes that, in Denmark, are used within the font for baptizing are in some cases ornamented with the design of a stag and hounds, as at Kolding, perhaps in allusion to this same passage of Scripture.

Odiham (Hants), a fourteenth-century font, has a quotation from Ps. cxxi. 2 :

AUXILIUM MEUM A $\overline{DNO}$ QVI FECIT CŒLŪ $\overline{TRA}$.

Goodmanham (Yorks) :

After the English inscription referred to already (see pp. 157, 159), there follows in Latin the Archangel Gabriel's Salutation of our Lady :

AVE MARIA, GRATIA PLENA, DOMINUS
TECUM. BENEDICTA TU IN MULIERIBUS.

Round the bottom of the bowl of this same font are coats-of-arms and single words :

(*a*) The arms of the family of Grimston, the patrons.
(*b*) XPC (Greek contraction for Christ).
(*c*) Arms of the see of York.
(*d*) A fret for St. William of York.
(*e*) Lade } To be read in conjunction as an invocation of the
(*f*) Help } Blessed Virgin.
(*g*) A *manche*—the heraldic badge of the Hastings family.
(*h*) IHC (Greek contraction for Jesus).

Tilney All Saints' (Norfolk) :

BAPTIZANTES EOS IN NOMINE PATRIS
ET FILII ET SPIRITUS SANCTI. (St. Matt. xxviii. 19.)

St. Mary's Hull:

QUI CREDIDERIT ET BAPTIZATUS FUERIT
SALVUS ERIT. (St. Mark xvi. 16.)

Gaywood (Norfolk):

A large font with inscriptions filling alternate sides of its octagonal bowl.

(*a*) "I am thy God, and the God of thy seed." (Gen.)
(*b*) "Qui crediderit et baptizatus fuerit salvus erit." (St. Mark xvi. 16.)
(*c*) "Voce pater. Natus corpore. Flamen ave Mat. 3" (alluding to the baptism of Christ).
(*d*) "Christum induistis quotquot baptizati estis." (Gal. iii. 27.)

Chapel Allerton (Yorks):

A post-Reformation-dated example:

THERE IS ONE LORD, ONE FAITH, ONE
BAPTISME. EPHESIANS 4. 5. 1637.

Under this same head we may include inscriptions alluding to the Name of Jesus, appropriate upon the font at which the Christian name is given:

Bourne (Lincs):

IHC EST NOMEN QUOD EST SUPER
OMNE NOMEN. (Phil. ii. 9.)

Parham (Sussex):

Upon this leaden bowl the inscription + IHC NAZAR. is repeated in vertical and horizontal bands.

Saltwood (Kent):

A large octagonal font with markedly concave sides, and quite plain except that on one side of the bowl a shield is carved bearing the name JESUS, and below MARIA, with a cross in the base of the shield.

Dunkirk (Kent) :

A late fifteenth-century font stands in churchyard and has been converted into a sundial; it has been appropriately inscribed :

YE KNOW NOT THE HOUR YOUR LORD COMETH—

one word on each of its eight sides.

(6) Inscription alluding to the Ceremonial of Baptism

Of this class there is an example at St. Margaret's Ipswich, which reads SAL ET SALIVA, referring to certain attendant ceremonies of the sacrament in mediæval times. Salt was administered to the candidate at the porch in allusion to St. Matt. v. 13, and spittle was applied to his ears and nostrils with the priest's thumb on coming to the font, in imitation of our Lord's action as recorded in St. Mark vii. 33.

(7) Hortatory Inscriptions

The bowl for ablutions which formerly stood in the atrium of Sta. Sophia at Constantinople bore a Greek palindrome inscription, reading the same either forwards or backwards :

ΝΙΨΟΝ ΑΝΟΜΗΜΑ ΜΗ ΜΟΝΑΝ ΟΨΙΝ

"Cleanse the sin, not the appearance only."

This is reproduced upon a good many fonts—mostly late mediæval ones—viz. :

Dedham, Hadleigh, and Harlow (Essex).
Leominster (Hereford).
Melton Mowbray (Leics).
Higham and Longley Castle Chapel (Norfolk).
St. Mary's Nottingham.
Kinnerley and Melverley (Salop).
Worlingworth (Suffolk).

The same inscription also appears on post-Reformation fonts at Sandbach (Ches) and in the two London churches of St. Ethelburga Bishopsgate and St. Martin Ludgate. It is also carved upon the font-covers at Knapton (Norfolk) and Rufford (Lancs).

St. Ives (Cornwall) :

The charge OMNES BAPTIZATE GENTES is carved upon a shield borne by the figure of an angel upon the bowl.

St. Mary's Stafford :

This handsome font is remarkable for two original inscriptions. Upon the bowl supported by lions we read :

DISCRETUS NON ES SI NON FUGIS
ECCE LEONES.

" You are a fool if you do not flee.
Look out for the lions"

A warning to escape from the powers of evil by taking refuge in the laver of Regeneration.

Then, again, round the rim runs another inscription, which is a good deal mutilated, but has been read :

TU DE JERUSALEM ROR [EM MIHI DES
GENI] ALEM. ME FACIENS TALEM TAM
PULCHRUM TAM SPECIALEM.

Bradley (Lincs) has an injunction to the sponsors :

PATERNOSTER, AVE MARIA, CRIEDE,
LEREN YE CHILDE YT IS NEDE.

Walpole St. Peter (Norfolk) has a motto, which appears also upon the tower of Great Ponton (Lincs) :

THYNK AND THANK 1532.

Tollesbury (Essex) has a font dated 1718, with a

warning based upon the tragic fate which overtook one who offended with his tongue :

GOOD PEOPLE ALL I PRAY TAKE CARE
THAT IN YE CHURCH YOU DOE NOT SWARE
AS THIS MAN DID.

Wensley (Yorks) :

When the sixteenth-century font was restored to its proper position and use in the reign of Charles II, after the troubles of the Great Rebellion, it was inscribed :

CHURCH MASTERS LOOKE TO YOUR CHARGES.

Brecon Priory Church has a large Norman font with lettering which is, unfortunately, undecipherable. The late Professor Freeman wrote of it (in *Arch. Cam.*, II. v. 178) : " There is a fine Norman font with an inscription which, I believe, nobody has yet been able to decipher, and which certainly is quite beyond my powers."

Threckingham (Lincs) has an inscription in relief around the base, partly legible, and reading: . . . mariagrasia p. . . dt — (Ave) Maria gratia p(lena) d(ominus) t(ecum).

There is another example of inscribed base at *Catterick* (Yorks), where the octagonal concave-sided font has a single letter on each hollow panel of its spreading base making the word CLARFONS.

In some cases inscriptions have been added to fonts by later hands and unofficially, so to speak. These vary from pathetic records of historic incidents—such as the legend upon the leaden lining of the font at *Burford* (Oxon), ANTHONY SEDLEY PRISNER. 1649, commemorating the imprisonment in the church of defeated Cavaliers after an engagement with the troops

of Fairfax—down to initials idly carved by some mischievous person. The plain octagonal font at *Llanychaiarn* (Cardigan) has upon the bowl E.I. 1630, and on the rim have been carved more initials and dates :

1662. M.I. AND E.S.I. 1680.

(8) There are two cases of fonts oddly inscribed with the letters of the alphabet, viz. *Rushton* (Northants) and *Severn Stoke* (Worcs).

APPENDIX

MODERN FONTS CONSTRUCTED FOR IMMERSION

In recent times a good many fonts have been designed for the total immersion of adults. Of these ten are in England:

Holy Trinity Marylebone.
Lambeth Parish Church.
St. John's Upper Norwood.
Cranbrook (Kent).
All Saints' Petersham (Surrey).
St. Mary's Southampton.
Eastleigh (Hants).
St. John's Torquay.
Southwick (North Bradley, Wilts).
Kington (Hereford).

But no less than twenty are in Wales and Monmouthshire:

Denbighshire: Trefarth.
Carmarthenshire: Bettws-Ammanford and All Saints' Llanelly.
Radnorshire: Llanbister.
Glamorganshire: St. David's, St. John's, and St. Stephen's in Cardiff, Aberdare, Cwmparc, Gelligaer, Llantrissant, Maesteg, St. David's Morriston, Pontlottyn, Ton Pentre.
Monmouthshire: Christchurch Ebbw Vale, and All Saints' Llanfrechfa.
Pembrokeshire: Fishguard, Marloes, and Mathry.

The explanation of the great preponderance of these fonts in the South Wales district lies in the fact that the Baptists are very strong there, and in face of Baptist opposition it is thought desirable to emphasise the Church's normal rule for Baptism by "dipping," as expressed in the rubrics of the Prayer Book.

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